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ABSTRACT

Eight New York state school districts received funding to establish models in arts education and to form an Arts in Education (AIE) network. The purpose of the AIE is to share with the rest of the state its findings and experiences. The model sites share a number of essential characteristics, among them: (1) coordination; (2) art and music specialists; (3) regular involvement with arts and cultural organizations; (4) an arts advocacy role; (5) interdisciplinary study; (6) and the superintendent's personal interest. The partnerships that each model program established with area arts organizations are listed. Each program is described in depth according to goals, strategies, and a summary. Other New York arts education programs (e.g., Arts-Infused Social Studies Curriculum), funding suggestions, and related service organizations are listed. The appendix contains samples of curriculum and staff development activities, an AIE Caravan Course (suggested field activities), and a 9-item AIE bibliography. (PPB)

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THE NETWORK NOTEBOOK

A Casebook for the Arts in Education

CAROL FINEBERG
AUTHOR

A publication jointly sponsored by the New York State Education Department, the New York Foundation for the Arts, and the New York State Council on the Arts

1988

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Support for the Arts in Education and THE NETWORK NOTEBOOK comes from the highest levels of State government, a sign that in New York State the arts are no longer considered frills or diversions, but are acknowledged as the silken threads that bind the school curriculum into a comprehensible and meaningful experience for its students.

Carol Fineberg

INTRODUCTION

Education of the person is incomplete when it fails to include the arts. This is the conclusion one reaches almost inevitably after serious study of either the nature of the arts or the nature of man. Therefore, a school curriculum including little or no time for the arts is inadequate, whatever the level of student achievement in reading, mathematics, or science . . . .

John I. Goodlad and Jack Morrison
in *Arts and the Schools*

In 1979, the New York State Education Department initiated a support program to demonstrate the importance of the arts in education. Among the steps taken at that time were:

1. The establishment of the Commissioner's Advisory Council whose purpose it is to inform the Commissioner of trends and insights gathered from the field and to serve as a sounding board for the formation of policies affecting arts education;
2. The announcement of a series of "developer projects" that would be underwritten by Title IV (C) money and jointly administered by the State Education Department's Office of Federal Demonstration Programs and Bureau of Arts, Music and Humanities Education;
3. The initiation of a long-range planning document for the State Education Department, ultimately referred to as the *New York State Comprehensive Plan for the Arts in Education*.

In the next few years, eight sites around the State received generous ($40,000-45,000) and – with the advent of Federal cutbacks – modest ($3,000-6,000) support grants enabling each grantee to coordinate, implement, and document its efforts to provide a solid education in the arts for its target population. By 1985, the model sites were able to demonstrate eight unique approaches to a comprehensive arts in education program that affected students in kindergarten through high school, teachers, administrators, parents, and the local community. In three instances,[1] the Arts in Education Program yielded sufficiently positive changes in educational achievement for the State Education Department to validate them for inclusion in the list of programs eligible for demonstration and replication grants.

THE NETWORK NOTEBOOK is designed to inform educators, arts advocates, and administrators of arts and cultural organizations about the practical steps required for

[1]New Rochelle, THINKING THROUGH THE ARTS; Plainedge, ARTS-INFUSED SOCIAL STUDIES PROGRAM; and White Plains, ARCHITECT IN MATHEMATICS.

establishing and maintaining an Arts in Education program. It describes the model sites that are now part of a Statewide Network for the Arts in Education. This small book, together with technical assistance provided by the State Education Department, the New York State Alliance for Arts Education, the New York Foundation for the Arts, and the New York State Council on the Arts, should enable any school district, and arts or cultural organization in the State to develop or refine its own plan for the arts in education.

Moreover, THE NETWORK NOTEBOOK stands as a formal invitation to districts to join the model sites in a network whose goals are to:

- Provide a basic education in each arts discipline to every student,
- Enable students to engage in interdisciplinary inquiry through the arts,
- Support the general education goals of the district by using the arts as a motivating or developmental force,
- Incorporate the arts and cultural resources of the community into the instructional program,

and

- Encourage the broadening of classroom teachers' experiences to include aspects of the production, history, and appreciation of art, music, dance, theater, literature, and media arts.

Individuals associated with each district have a vision of how they want their schools to look and sound. None would say that all of their goals have been reached. But all can point to a variety of strategies that are helping them to get there. And each can chart the progress made during the past five years.

THE NETWORK NOTEBOOK should help arts and cultural resources as well as individual artists who find working with schools a satisfactory complement to their work in the studio. It shows how eight school districts have developed working relationships with visual and performing artists, museums, historical sites, and other cultural centers.

For school districts, arts organizations and artists, and all who are concerned with effective schools and effective teaching, The Network Notebook points to some promising practices that clearly have improved the quality of education in the model sites.

Information for this book was gathered through a process of on-site observations and interviews, review of written material prepared by each site, and an analysis of questionnaires prepared by the project directors for each site.

HISTORY OF THE ARTS IN EDUCATION NETWORK

In July 1982, the State Education Department published its Comprehensive Plan for Arts in Education. This document, which has become the basis for many Arts in Education plans in suburban, urban, and rural districts throughout the State, refers to Arts in Education Models-school districts that have begun to develop strategies in regard to three issues upon which the plan focused: advocacy, training, and program. The models included the following eight school districts:

Suburban

MIDDLE COUNTRY
14,000 students in 14 buildings

NEW ROCHELLE
7,500 students in 9 buildings

PLAINEDGE
3,500 students in 6 buildings

WHITE PLAINS
5,000 students in 7 buildings

Urban

NEW YORK CITY, DISTRICT 3
11,000 students in 22 buildings

NEW YORK CITY, DISTRICT 6
19,000 students in 15 buildings

SYRACUSE
21,000 students in 38 buildings

Rural

HOMER
3,000 students in 5 buildings

The range of models was purposely broad so that any district in the State could find its potential counterpart in one of them. Not surprisingly, regardless of size or location, the models share many characteristics both in organization and programmatic content. These shared characteristics include:

1. A coordinator of the arts in education – full-time or part-time
2. Specialists in art and music as full-time staff
3. Regular involvement with arts and cultural organizations and individual artists
4. Curriculum projects that relate the arts to other academic disciplines
5. Staff development opportunities that focus on one or more aspects of the arts in education
6. A history of involvement with the New York State Artist-in-Residence Program
7. Advisory Councils consisting of educators, artists, arts organizations, and citizens-at-large.

The State Education Department (SED) provided some support for the eight sites through the Office of Federal Demonstration Programs. Support began in the spring of 1980 when the first Request for Proposal (RFP) was issued. Over 50 applications were received. The State's panel of readers recommended that the eight sites receive support for what was originally designed as a multi-year developer grant under Title IV (C) of the Elementary and Secondary Education Act.

Each site received approximately $45,000 per year for two years to underwrite coordination, staff development, curriculum development, and prototypes of student activities. It was anticipated that a third year of funding at this level would be forthcoming, but a change in Federal policy drastically curtailed the amount of money available through SED. In 1983, after two development years, the eight sites, upon submitting proposals, received continuation grants of $6,000. For all intents and purposes, the eight districts were on their own, with but a token of support from SED. Each district responded according to its own organizational constraints. Some assigned Chapter 2[1] funds to support the program. Others dipped into the tax levy base for coordination and staff development activities. Others solicited funds from outside agencies. Some did all of the above.

[1]Non-competitive Federal funds distributed by SED to eligible districts.

During this critical period, the eight districts felt that even though funding was severely restricted, it was still helpful to have a small grant as leverage for the release of other kinds of money. The "match game" began in earnest. Here the New York Foundation for the Arts was particularly helpful. Its Artist-in-Residence (AIR) program, for which all districts applied, helped keep the arts flame burning during a particularly stressful period.

By 1985, SED's financial contribution to the model sites had dwindled to a few thousand dollars per district. Nonetheless, this money enabled the districts to meet periodically, gather curriculum materials together, and evaluate the educational impact of their programs.

During the five years of affiliation with the SED Arts in Education Network, representatives from the eight districts have testified on behalf of the Arts in Education before legislative committees, commissions on the arts, commissions on education, and community groups. They have published curriculum guides, handbooks, and posters advertising the virtues of the arts in the education of every student. They have borrowed ideas from each other as a consequence of inter-district site visits. Some have written articles, others have made presentations at National and State conferences. All have become active advocates not only in their own school districts but in other areas of the State as well.

Between 1980 and 1985, the coordinators at the model sites were convened by the State Education Department at least three times a year. At these meetings, the districts shared with each other their struggles to develop a quality arts in education program. They discussed artist-in-schools and staff development programs, strategies for enlisting greater community support, raising money to support arts events, and keeping various levels of administration committed to the arts in education. They prepared joint presentations for various Statewide conferences in order to reach an ever-widening group of interested districts.

These network meetings enabled "the eight" to find out what SED was considering in the way of support and maintenance not only of the model sites but of other arts education programs as well (see "Other Arts in Education Programs in New York State"). Network representatives were introduced to key members of the State Education Department who could be helpful, including the Director of the Division for Program Development, the Coordination of Federal Demonstration Programs, and key people in the Office of Cultural Education.

From its inception, the Network made presentations at two major SED conferences each year:The Humanizing Experience (usually referred to by the initials "THE") spring conference held at the Concord and the Arts in Education conference held at Skidmore College, Saratoga Springs, New York in the summer. These presentations were designed to share with the rest of the State exemplary practices and findings.

When the Arts in Education Network was first formed in 1980, it was composed of representatives from eight districts who hardly knew one another. Each was solely concerned with the program that he or she represented. Slowly, and with encouragement from State Education Department personnel, the Network became a unified voice for the Arts in Education. After five years of struggles and achievements, the Network is eager to share what it has learned with other districts in the State. Moreover, it is enthusiastic about increasing its ranks so that it can learn from the experiences of other districts that have been pioneering in this field without benefit of networking. As Kirk Dunklee, former Project Administrator (and Music Director) for Plainedge Union Free Schools, said, "In the beginning, I was only concerned with getting support for Plainedge. Now I see that I can not only help Plainedge, but Plainedge can help other districts by our participation in the Network. That makes me feel good."

THE MODEL SITES

Essential Characteristics

Despite some obvious differences of size, location, student needs, and experience in the Arts in Education, the eight model sites share a number of essential characteristics. Most obvious is each district's commitment to the arts as at least equal in importance to other curriculum areas. Philosophically, these districts share a respect for the arts as disciplines, as vehicles for motivation and development of student learning, and as links to the larger community that they serve. The following pages will go beyond philosophy and examine the organizational characteristics that mark the Arts in Education (AIE) Model Site.

COORDINATION

All of the sites have at least one person, and in some cases a team, responsible for the day-to-day management of the Arts in Education program. This is a considerable commitment on the part of the districts. SED had found that where such commitment is missing, no kind of comprehensive program can be built, much less maintained.

What does the coordinator do? Below is a *partial* list, provided by AIE coordinators:

1. Prepares a plan for the year
2. Frequently meets with principals and in-school facilitators to discuss plan
3. Recruits, selects, and schedules artist-in-residence services
4. Attends meetings re resources, strategies, and information
5. Develops collaborative plans with artists and arts organizations
6. Writes proposals
7. Administers Arts in Education Initiative funded programs such as the NYFA/AIE and NYSCA/AIE programs.
8. Coordinates and sometimes teaches staff development workshops
9. Documents the program in action-print, photos, videotape
10. Presents information about the program to others within and outside the district
11. Coordinates Advisory Committee activities.

Many coordinators are also arts supervisors, and they have tasks that directly affect the quality of arts instruction. These tasks include:

1. Supervising and evaluating art and music teachers
2. Ordering instructional materials
3. Reviewing new instructional materials
4. Developing new or revising old curriculum guides, and organizing committees to assist in the process.

A few coordinators are teachers; they are given some form of compensatory time to coordinate the AIE program. As teachers, they are in a position to demonstrate what is meant by infusion of the arts into other aspects of the curriculum, whether their field of specialty is art, language arts, or social studies.

Two coordinators (one in Homer and the other in Syracuse) are elementary school principals. They are espe-

cially helpful in showing what a principal can do to make an AIE program blossom.

Coordination is not only important to people within the district, but it is also a signal to outside organizations that there is someone within the district whom they can contact, work with and, ultimately, collaborate with on new programs.

Conversely, a district that does not have someone responsible for an AIE program may lose out when opportunities for support of special arts events come along. THIS IS EXTREMELY IMPORTANT IN A FIELD WHERE STUDENT ATTENDANCE AT ARTS EVENTS CAN BE PROHIBITIVELY EXPENSIVE AND WHERE A DISTRICT NEEDS ALL THE HELP IT CAN GET. (See "Funding Arts in Education Programs" on p. 27.)

ART AND MUSIC SPECIALISTS

The model sites depend to a large extent on the learning foundation laid by the art and music teachers. In most districts, music and art teachers work at least once a week with every elementary student. Moreover, there is a relatively stable staff of specialists available on the secondary level for both general and elective courses. In many districts there are drama and dance specialists, who are either consultants or full-time faculty.

In White Plains, the art teachers serve as "in-school coordinators," facilitating the smooth operation of the artist-in-residence programs in each building. They are given 180 minutes in a 6-day cycle in which to take care of the myriad details that help to make residency a positive experience for students and teachers.

In most districts, the elementary school vocal music teachers provide a rigorous program in musical literacy that combines sight reading, singing for pleasure, and preparing for special performances with listening to live and recorded concerts. Plainedge is noted for its Bel Canto singers, high schoolers who work under the direction of Kirk Dunklee, District Music Director and AIE Project Administrator. New Rochelle's High School Chorus has sung in Europe; IS 44's chorus (District 3) sang in Venezuela as representatives of the United States. White Plains features its music students at an All-City Music Festival. It also provides a music technologies course at the high school.

In Middle Country, the art specialists enter their best students' work in a number of contests in preparation for the competitive world they will soon face as college art majors and professionals. They also have a jazz band under the direction of professional jazz musician and Music Coordinator, Al Longo.

Homer prides itself on a performing arts program that includes a Shakespeare company (the Thespians), a jazz ensemble, and Readers Theater.

In the New York City districts, art and music teachers prepare students for the competitive entrance examinations for LaGuardia High School of Music and the Arts and the High School of Art and Design.

REGULAR INVOLVEMENT WITH ARTS & CULTURAL ORGANIZATIONS

Most school districts throughout New York State make it possible for students to attend live performances once or twice during the school year. In the model sites, attending live performances and viewing original art at galleries and museums occur more frequently. Each district has its "steady partners," organizations with whom the district works year-in, year-out, searching for effective ways to engage children and youth in arts activities that require production, response, reflection, and/or historical inquiry.

What distinguishes model sites from many other districts is the extent of the collaboration with arts and cultural agencies, and the degree to which educators from schools and organizations pool their resources for greater impact upon students. AIE sites rarely accept prepackaged programs. They like to help design the service to meet specific curricular or staff needs. They insist upon preparation, follow-up, and evaluation of most programs involving outside agencies.

AN ARTS ADVOCACY ROLE AS SEEN IN PUBLIC RELATIONS MATERIALS

Many school districts have a variety of arts activities, but they do not make a particular fuss about it. In AIE sites, there is a constant effort to inform the public about arts activities and how they benefit youngsters. Thus, most sites have AIE brochures; most sites have a system for informing parents and the community at large about residencies, special trips, student exhibits, and other noteworthy events. Press clippings attest to the advocacy efforts. In some districts, cable TV is used to inform the public about the importance of a dynamic arts in education program.

Most sites use yearly arts festivals or exhibits to focus attention on the larger learning issues that the arts influence. In AIE sites, how the arts assist in the general learning process is emphasized. For example, in New Rochelle, the public is told how the arts have increased student ability to *think* effectively. In District 6, the public is told how the arts help children *communicate* better.

In Homer, the public is told how the arts help increase student *self-esteem*. White Plains tells how art helps students learn *mathematics* as well as other academic disciplines.

STAFF DEVELOPMENT

One of the most important of the shared characteristics of the model sites is the commitment to staff-development programs associated with the Arts in Education. In each site, opportunities have been made available over the years to provide teachers with direct experiences in arts making, arts responding, and arts analysis. Moreover, many of the districts have developed projects which enable teachers to develop curriculum guides that intertwine the arts with other aspects of the school program. This in itself provides a kind of "staff development" because, as the teachers research the possibilities, they become more knowledgeable about how to infuse arts into the curriculum.

The content and processes of the various staff development programs may differ, but the results are remarkably similar: teachers develop new enthusiasm for their work and they readily embrace new ideas, techniques, and content. As one teacher put it, "The staff development workshops are like my weekly 'fix.' They take me into a realm of creativity and beauty, and out of the mire of ditto sheets and rote learning. I want more!"

INTERDISCIPLINARY STUDY

The importance of interdisciplinary study has been emphasized in the recent Regents Action Plan. All of the AIE sites have developed curriculum and instructional strategies to forge relationships between the arts and other areas of study (mathematics, science, social studies, language arts, and computer science, for example). In addition, like the musicians, artists, and actors of the 18th century who invented opera so they could work together, AIE art, music, and "academic" teachers invent new ways in which students might engage in an interdisciplinary mode of learning. Thus, in White Plains, when students study about Egypt, which is part of the State syllabus in social studies, they meet with Susan Hoetzel of the Metropolitan Museum of Art to develop modern versions of ancient Egyptian artifacts. In New Rochelle, art students make gigantic replications of ancient Greek friezes with art teacher Adrienne Garnett to go along with the 6th-grade unit on ancient Greece and Rome. In Homer, middle school science students engage in a "Build-a-Bug" project with their science teacher Dennis Wright, combining new knowledge about arachnids with creative problem-solving skills associated with their art classes.

In Plainedge, elementary school students explore museum artifacts with the district curator as they study life in colonial America. In District 6, a study of the Middle Ages results in a huge collage-mural highlighting the social relationships in a feudal estate. District 3 explores African values and cultural characteristics in a mask-making project. Children in Syracuse relate the study of music to vocabulary development. In the curriculum guide developed by teachers, students are encouraged to make music dictionaries, incorporating new terms and concepts as they learn them in their music and regular classes. They can identify different kinds of music associated with particular cultures.

BUDGET ALLOCATIONS FOR AIE ACTIVITIES

Each AIE district allocates a specific amount of money yearly for such AIE activities as coordination, artists-in-residence, transportation to arts events, staff development, and evaluation. District 3, District 6, New Rochelle, and Syracuse allocate money for the Lincoln Center Institute or its replication, enabling some teachers to study aesthetic education for three weeks during the summer. Many districts either pay teachers directly to participate in staff curriculum development workshops, or they provide inservice credit toward a salary increment or differential.

AIE sites have little difficulty convincing their school boards of the importance of setting aside some tax levy funds for these purposes. They can show the effects of the allocations on teacher behavior, student learning, and school climate. They can also show how money in a general category such as "staff development" can be applied toward the AIE plan. AIE sites are artful about using such categorical support as Chapters 1 and 2 and the Special Needs funds to support AIE activities. They do their homework; they understand the budget-making process; and, as a result, they know where money might be located and *how* to ask for it. (For additional information, see "Funding Arts in Education Programs" on p. 27.)

PRINCIPALS AS ARTS IN EDUCATION LEADERS

Educational and psychological research has demonstrated the importance of the principal as educational leader. In AIE programs, this importance is underscored. Supportive principals who take the initiative to emphasize the Arts in Education make a tremendous difference in both program quality and extent. Principals who believe in the arts as legitimate parts of the curriculum can

significantly determine the success of a program. Their leadership, in fact, can make or break a program. It is for that reason that the model site coordinators spend a great deal of time working with principals, reviewing their goals and finding ways to support those goals through various kinds of arts activities. In White Plains, elementary school principals voted unanimously some years ago to require Arts in General Education (AGE)for all students. New Rochelle principals have long committed large parts of their discretionary funds (called "bloc grants") to underwriting residencies, performances, and trips to galleries and museums.

In District 6, where a principal heads the AIE Steering Committee, one of the major goals is to develop an appreciation for the classical traditions of Spanish literature. Through an Arts Partners program (a New York City program cosponsored by the Mayor's Office, the Board of Education, the Department of Cultural Affairs, and the Youth Bureau), bilingual poets work with junior high school students on the great classical poetry of Spain and Latin America. Children develop their own poetry using the forms and conventions of classical Hispanic poetry. The results gladden the hearts of the students and reinforce the goals of building principals. Middle Country has a cadre of supportive principals who have encouraged the arts for years. It is not surprising that Middle Country has established a specialized secondary school for the arts.

* * *

The characteristics described above account for much of the success of the eight model sites. Where a district provides coordination, art and music specialists, regular involvement with arts and cultural organizations, an arts advocacy role, staff development, interdisciplinary study, and principals as arts education leaders, it is bound to meet with success. It should be noted, however, that even in the model sites, all characteristics were not in place when the first Title IV (C) grants were received. As the programs matured, different elements fell into place.

THE CRUCIAL INGREDIENT: DISTRICT SUPERINTENDENT

None of the programs described in this book would have succeeded without each superintendent's personal investment in its survival. When superintendents do not care about the arts, AIE network programs cannot survive. This is not to say that good art, music, dance, and drama programs cannot exist without personal support from the top. They can – but their existence is usually fragile and their future always uncertain. Superintendents who have found through personal or professional experience that the arts are valuable aids to the formation of the whole person, are most enthusiastic about their place in the curriculum. AIE advocates need to find the key to the reluctant superintendent's heart so that he or she will embrace the arts with the passion of the converted!

PARENTS

Good ideas, quality leadership, superb artists, demanding curricula-these all contribute to the high quality of AIE programs. Without parental support, however, all of these resources could eventually disappear. The role of parents, not only as supporters but also as learners, is key to the survival of AIE model sites. In New Rochelle, the Parents Association contributes money to match district and other funds for arts activities such as trips, performances, and visiting artists. In District 6, parents are participants in workshops and classroom activities. In Homer, the parents are active in sewing costumes as well as lobbying the Board of Education for more support. Parents have helped District 3 rally round the AIE banner; in fact, the District AIE liaison is a parent. Each district has a story to tell about its parents and how crucial their role is in continuing these programs. One key to parental support has been the involvement of parents in special workshops where the arts are discussed, demonstrated, and documented as crucial to student development.

* * *

While many people might assume that the essential ingredient in a successful AIE program is money, the model sites demonstrate that money is only a part of it – and not always *new* money is needed. With leadership, vision, and good planning, it is possible for a district to mount an impressive AIE program by simply attaching an arts in education component to existing categories. For example, if the budget has a set amount for staff development, a district can attach part of it for AIE staff development. When instructional materials are to be ordered, arts-related materials – not just paper and paint, but videotapes of performances, slides of artworks not available at the local museum, texts on art and music instruction – must be included.

An analysis of the model sites reveals that the single most weighty characteristic is the presence of someone in a leadership role who communicates a passion for the arts and for the arts in education. Passion, conviction, and know-how allow that person to lobby for, plan, and implement a comprehensive program for the benefit of students and for the sheer joy of accomplishment!

Partnerships With Arts Organizations

Below is a listing of the people and organizations directly responsible for the model sites' development. Some have gone on to other positions in education. Others are still in place, using their skills to continually refine and expand the model.

District	Program Staff	Cooperating Arts Agencies (Long Term Relationships)
CSD 3 NYC	*Joan Davidson,* Fine Arts Teacher, AIE District Liaison	AGE, ArtsConnection, Bank St. College, BIFAE, Bloomingdale House of Music, El Museo del Barrio, Growth Through Art and Museum Education (GAME), Heritage House, Hunter College, Learning through Expanded Arts Programs (LEAP), Learning to Read Through the Arts, Lincoln Center Aesthetic Education Institute, Metropolitan Museum of Art, Museum of Natural History, NYU, Paper Bag Players, Pegasus, Producers Workshop, Studio Museum of Harlem, Studio in a School, Symphony Space, Teachers and Writers, Tokyo Shizan School of Formative Art, Touchstone, West Side Hearts, Inc., Young Audiences
CSD 6 NYC	*Helen Stambler,* Arts Coordinator, AIE Project Director *Cecille Davis,* Consultant, former AIE Project Director (retired)	AGE, Arts Interaction – Gallery 12, Arts Partners, Children's Art Carnival, Cloisters Museum, Fort Tryon Park, GAME, Harlem School of the Arts, Inwood Park Alliance, LEAP, Learning to Read Through the Arts, Lincoln Center Aesthetic Education Institute, Metropolitan Museum of Art, Metropolitan Opera, Museums Collaborative, Museum of Natural History, National Dance Institute, New York Foundation for the Arts, NYS Poets in the Schools, Symphony Space, Teachers and Writers Collaborative, Young Audiences
Homer	*Maria Starmer,* Teacher, AIE Project Coordinator *Gary Harrington,* Principal, AIE Project Coordinator	Cortland Arts Council, Boards of Cooperative Educational Services (BOCES, Historical Society, SUNY/ Cortland, Homer Recreation Department
Middle Country	*Prabha Sahasrabuddhe,* AIE Project Director *Al Longo,* Supervisor, Arts Director	Ballet Hispanico, Circle of Dance, International Art of Jazz, Museum at SUNY at Stony Brook, Metropolitan Museum of Art, Museum of Modern Art, NYS Poets in the Schools, NYFA Artist in Residence program
New Rochelle	*John V. Pozzi,* Assistant Superintendent, AIE Project Director *Carol Fineberg,* AIE Resident Consultant	Council for the Arts in Westchester, Lincoln Center Institute, East Coast Arts Company, Living Arts Seminars, Metropolitan Opera, Neuberger Museum/SUNY Purchase, NYFA Artists in Residence Program; Performing Arts Center/SUNY Purchase; New Orchestra of Westchester, New Rochelle Arts Council, Sleepy Hollow

District	Program Staff	Cooperating Arts Agencies (Long Term Relationships)
		Restorations, Teachers and Writers Collaborative, Theaterworks/USA, Young Audiences
Plainedge	*Kirk Dunklee,* AIE Project Administrator, Director of Performing Arts (through Jan.1986)	Circle of Dance, Festival of Music, Metropolitan Opera, New York City Opera, New York Foundation for the Arts, Pegasus, Teachers and Writers Collaborative
	Ronnie Smutney, Staff Development Center, AIE Project Director	
	Kathie Gooding, Director of Performing Arts, 1986-	
Syracuse	*Gene Clark,* AIE Coordinator 1984-85	Institute for the Arts in Education, Syracuse Symphony, Syracuse University
	Ernest Rookie, 1980-84 Ronald Lee, 1980-82	
White Plains	*Ronald Topping,* AGE Coordinator	Council for the Arts in Westchester, Jewish Museum, Metropolitan Museum of Art, Neuberger Museum, NYFA Artists in Residence, NYS Poets in the Schools Performing Arts Center/ SUNY, Purchase; Sleepy Hollow Restorations
	Joan Sanger, Assistant AGE Coordinator	

Program Descriptions

COMMUNITY SCHOOL DISTRICT 3
300 WEST 96TH STREET
NEW YORK, NEW YORK10025

General Description: District 3, covering New York's Upper West Side and West Harlem, has had a long history of involvement with cultural organizations. Within its borders are Lincoln Center, the Museum of Natural History, the Hayden Planetarium, and dozens of landmark buildings, concert halls, off-Broadway performing arts organizations, artists' studios, and cultural centers such as "Y's" and arts-oriented houses of worship. The district has spawned a number of innovative ideas through the years including GAME, a children's program that connects museum experiences with the school curriculum in a "hands-on" series of workshops. A cooperative venture between G.A.M.E.and District 3 resulted in the Title IV (C) proposal that brought District 3 into the AIE Network.

THE ARTS IN EDUCATION PROGRAM

Goals: The purpose of the Arts in Education program in District 3 is to "share resources, knowledge, and access to people in the arts" through the strategy of networking. There is an emphasis on integrating arts activities into the academic classes as well as strengthening the position of the individual arts disciplines in the district.

Strategies: "We consider the arts a very important part of each child's education," says Superintendent Alberta Toppins. To this effect, the district sets aside a considerable amount of money to support the work of artists in residence and other arts services provided by the many nonprofit organizations in the district. Individual elementary schools determine how they will use their "cluster" teachers – teachers assigned to cover other teachers for the contractual preparation period. In many schools, one of the cluster teachers provides experiences in art or music. In some cases, these teachers are certified or licensed in their field. In other cases, the teachers are "common branch" licensees with a special love for the arts.

District 3 encourages a great deal of building autonomy when it comes to the choice of arts services. Building principals are responsible for engaging, monitoring, and evaluating those artists and arts organizations that work with the schools. The district helps by writing numerous proposals designed to connect the arts with the needs of special education, gifted, and bilingual children.

For two years, G.A.M.E.'s Betty Korman led a consortium of arts organizations that serve District 3. The consortium developed several innovative projects designed to infuse the arts into the basic curriculum. They worked with teachers, students, and parents. The results of their work have been carefully documented by G.A.M.E. The vestiges of this collaboration formed the nucleus of a new network, recently organized by Joan Davidson.

The new Arts in Education network is composed of art and music teachers, district administrators, school board members, and community arts group representatives. Among the network services is a newsletter designed to inform teachers, parents, and others about the many arts education activities in the schools. The AIE Network sponsored a series of meetings to establish goals and objectives for the coming school year, resulting in what they call a "modified dream plan."

Summary: District 3 over the years has benefited greatly from the arts in education training provided by GAME. Scores of artists and teachers have learned and planned together, providing meaningful programs to children in the many schools of the district.

COMMUNITY SCHOOL DISTRICT 6
665 WEST 182 STREET
NEW YORK, NEW YORK 10033

General Description: Bordered by the Hudson and Harlem Rivers, Harlem, and the Upper West Side, District 6 encompasses a variety of communities, language and ethnic groups, and socio-economic circumstances. It is the most populous school district in the city, and one with the greatest percentage of mobility. Despite old buildings and high enrollments, the district maintains a buoyancy and optimism that marks its determination to provide the best for its students. District 6 has initiated a string of alternative mini-schools which will provide specialty programs for junior high school students.

District 6 currently operates ten elementary schools, three intermediate, and three junior high schools. One of its intermediate schools is part of a K-8 school. In planning the alternative schools, special attention was paid to developing a school for the arts, as well as schools for math, science, and computer technology (with architecture as the core curriculum theme), and a language academy.

THE ARTS IN EDUCATION PROGRAM

Goals: District 6 recognizes the importance of the arts in the delivery of quality education for children. It was one of the pioneers in the Arts in Education Program in 1972 with a Reading IMPROVEMENTS Through the Arts program held at the Cloisters (part of the Metropolitan Museum of Art, located in the neighborhood). The district-wide arts programs have expanded through the years and strive to foster:

1. Improvement in communication skills
2. Better understanding of cultures and history
3. Building problem-solving skills
4. Development of children's talents
5. Appreciation and understanding of various art forms

Art teacher Janet Zukowski sums up the feelings of the district when she says, "We need to expose children to something that they may otherwise never know anything about. The children need to express themselves; they need some beauty in their lives."

Strategies: The district has an active Arts in Education Steering Committee headed by a principal and composed of representatives from each school, the district arts coordinator, and the president of a community art gallery. The committee, which meets monthly, recommends policy vis-à-vis the Arts in Education to the superintendent and sponsors a variety of activities including district-wide conferences, teacher and parent workshops, a slide-tape show of arts activities in the district, and artist-in-residence programs which take place during school hours, after school hours, and in community cultural organizations.

The district has converted its waiting rooms and corridors into attractive art galleries that feature student, faculty, and parent artwork. An annual visual arts exhibit is held at a community gallery. In addition, the district sponsors the publication of poetry and prose anthologies of student work produced by resident artists and writers in collaboration with classroom teachers. Black History

month is celebrated with an elaborate performing arts show at the Harlem School of the Arts. Dancers enliven the Dominican Day Parade in the community and student choruses sing at Carnegie Hall and the United Nations. An annual Arts in Education celebration showcases visual and performing arts of children in every school – projects which are the result of collaborative planning between arts specialists and classroom teachers. There are hands-on activities for visiting classes, ideas and lesson plans for teachers, animated student-made films, and computer art. The district videotapes the event, which attracts many parents who appreciate the role the arts play in their children's education.

District 6 has many partnerships with arts organizations. (See list on page 9.) Many of these partnerships are based on the submission of proposals that require cooperative funding. In these cases, the district matches a certain percentage of the cost of the program with the sponsoring arts organization. District funds generally come from the tax levy budget or Chapter 2 and Special Needs aid.

By participating in the citywide Arts in General Education program (AGE), the district receives additional support and opportunities to engage in special AIE projects. Six schools are part of the workshops. AGE involvement also provides access to information about new opportunities for schools that wish to offer special arts programs.

Within each school there is an Arts Steering Committee. Art and music teachers are assigned to every building; in elementary schools they are "cluster" teachers who cover classroom teachers during the latter's preparation periods. Arts teachers encourage the infusion of the arts into the academic curriculum by planning with classroom teachers thematic projects that connect the social studies, communications, or science curriculum with the arts. This helps to encourage teachers who might otherwise overlook the arts "connection."

A big project in some schools has revolved around banner making – an activity that helps students focus upon the many visual symbols that are part of world cultures. By designing banners, children relate information learned in social studies or literature classes, share knowledge with peers and adults, and discover a new way to remember facts. They learn the principles of organization and the relationship of parts to a whole.

Murals cover the walls of many schools; printmaking, weaving, ceramics, and animation are familiar activities in every school.

Teachers spend a great deal of their nonteaching time working with each other and the students on special projects. "The thing that keeps me going," confessed one classroom teacher, "is that the kids really love it. They become self-motivated and that spurs me on."

In many schools the performing arts are stressed as a means for the development of the talented child. At PS 192 every class presents an auditorium or "interclass" performance. At PS 98, ceramic murals grace the auditorium walls, resulting from the study of Indian cultures directed by a team of classroom teachers and an artist-in-residence. In the junior high schools, students in the Arts Partners program are given opportunity to prepare for the specialized high schools with coaches from the Harlem School of the Arts. Children who are "at risk" of dropping out of school become involved in expressing themselves through handmade puppets and videotapes. Newly arrived bilingual children write and recite original poetry and study the works of famous Hispanic poets and fiction writers. Parents also have the opportunity to write and share original poetry with their peers as well as their own children.

In every school, arts-making and arts-responding are part of the curriculum.

The coordinator sees to it that special programs in the arts are made available to the schools on an equitable basis.

Loyda Alfalla was recently honored as Superintendent of the Year by the Alliance for the Arts in Education, a program sponsored by the John F.Kennedy Center for the Performing Arts. "The arts are not an enrichment; they are not 'frills,'" says Mrs.Alfalla. "We have seen the results in children's work when they are involved in the arts. The arts become a vehicle for communication, expression, the transmission of civilization's legacies. The arts are essential elements in education."

Summary: District 6 is one of the leaders in New York City for the Arts in Education. It has demonstrated how to solve the problems of funding, program development, and partnerships with arts organizations within the strictures of an inner-city school system. It owes its success to unwavering support from its superintendent and school board, the leadership of a full-time arts supervisor or coordinator, and building principals who share an enthusiastic attitude toward the arts.

HOMER CENTRAL SCHOOL
HOMER, NEW YORK 13077

General Description: Homer is a rural community located in the middle of lush farmland about an hour's drive from Syracuse. Settled by New Englanders, its architecture and public spaces look very much like a small town in Massachusetts or Connecticut. Among its famous offspring were Amelia Bloomer, bold supporter of women's rights, and David Hannum, model for Edward Noyes Westcott's novel *David Harum*.

Homer serves about 2550 students in three elementary schools, one junior high school and one senior high school. The schools are modern, with up-to-date facilities. Located near the State University of New York at Cortland, the district is frequently able to call upon the university for program support.

ARTS IN EDUCATION PROGRAM

Homer's goal is to integrate arts learnings into the traditional curriculum with an emphasis on interdisciplinary instructional activities. The district has relied on the expertise of its in-house arts specialists as well as classroom teachers from the elementary and secondary divisions to formulate several curriculum guides. In addition, it has called upon such organizations as the Cortland Arts Council, the Cortland County Historical Society, the Homer Recreation Department, and the local Board of Cooperative Educational Services to form collaborative projects.

Homer's Arts in Education budget is mostly assigned to underwrite salaries for its arts teachers (visual arts, choral and instrumental music). It does set aside a small amount for artists-in-residence and arts events (about $2,000 for each category). PTA donations and proceeds from fundraisers add to the AIE budget. The district picks up transportation and substitute pay to release teachers for occasional workshops. It also sets aside a small amount ($800) to release teachers for planning and other AIE related activities. It provides a stipend for coordination.

Homer's goal is to "effect change in teachers' behavior, attitudes, and skills in arts education so that through arts integration techniques they will allow their students to experience the arts as a regular part of the students' school program, thereby making the general learning experience more exciting and interesting."

When the Title IV (C) developer grant provided the funds, Homer had a full-time Arts in Education Coordinator (Maria Starmer) and funds to put together a curriculum document, "Creative Expression Through the Arts." This 150-page notebook identifies people, places, and materials that Homer teachers find useful as they incorporate the arts into their courses. Among materials available to teachers are books that will add to their own understanding of the power of the arts in education such as *The Arts, Cognition and Basic Skills*, published by the National Art Education Association and *An Arts in Education Source Book*, published by the JDR 3rd Fund. In addition, there are "how to" materials such as *Art and Geometry: A Study in Space Intuitions*, primary and intermediate versions of *The Art Box*, collections of activity cards that emphasize art production, and books on the history of art, music, dance, and drama. The AIE Catalog lists a number of field-tested activities taken from available documentation of other Arts in Education programs around the State. The Homer AIE project has also published some units developed by the Homer faculty such as *Build-a-Bug*, an integrated science and art project.

Arts organizations from local and remote areas have

performed in Homer schools. Recent performers include the Empire State Institute for the Performing Arts, the Czechoslovakia Black Light Theatre Company, and Theaterworks. Individual artists who have performed in Homer recently include dancers, storytellers, and singers. Local high school students in English class occasionally present Readers Theater productions for elementary school audiences. They receive coaching from the SUNY/Cortland drama faculty.

Teacher training and curriculum materials emphasize creativity as it relates to information processing. Jerry Rice, Director of Curriculum, says "We need to help students develop the autonomy to be creative by providing the kind of instructional climate where this will occur."

"The value of this program comes from the value of the people who have maintained it," says Superintendent John Grant. He looks to grass roots advocacy for the program as a signal that the district should continue its support. In a district where "Football is King!" it is interesting to note that football players are found as leads in local musical productions such as *West Side Story* or a Shakespeare play when they are not holding the line of scrimmage. The arts are looked to not only as a means to motivate and as a body of knowledge that belongs to all students, but also as possible careers for talented Homerites.

Homer has taken its role as a regional Arts in Education leader seriously. For the past several years it has sponsored conferences and festivals to bring the word to neighboring districts, artists and arts organizations, and teachers of the arts.

Homer has successfully introduced the following strategies to achieve its goals:

1. It established an Arts in Education Resource Center, a room with instructional materials for teachers and students and appropriate equipment with which to use the materials. The Resource Center has become the focus of staff and curriculum development activities and planning sessions involving the coordinator, teachers, and artists.
2. It developed several curriculum guides to demonstrate to teachers what integrating the arts is all about.
3. It conducted teacher workshops to introduce the curriculum guides and to encourage their use. Additional workshops on the philosophy of the Arts in Education were also offered; participating teachers received a choice of inservice credit or release time.
4. It provided information on a regular basis to the Homer schools about arts events in the local and contiguous communities.

Summary: The Arts in Education program has made many allies in Homer. Principals, teachers, and parents find the integrated arts curriculum a vital part of student experience. They support it, they endorse it, and they want more!

MIDDLE COUNTRY CENTRAL SCHOOL
10-43rd STREET
CENTEREACH, NEW YORK 11720

General Description: Middle Country Central School District includes Centereach, Lake Grove, Coram,and parts of Port Jefferson Station and Selden. It has nine elementary, two junior high, and two senior high schools as well as a special education center. Some 800 teachers serve about 12,500 students. Middle Country is not rural, suburban, or urban – instead, it is a little bit of each! It has a very active vocational education program as well as programs for gifted and talented students and for students with handicapping conditions. It works closely with its regional BOCES as well as various State organizations whose goals coincide with those of the district.

THE ARTS IN EDUCATION PROGRAM

Middle Country was a pioneer in the arts in education. Prior to receiving its Title IV C developer grant, the district was active in encouraging teachers to correlate their learning objectives with arts activities. Its art and music teachers have presented students in various Statewide exhibits and concerts. The former Arts Coordinator, James Trussel, served on the Commissioner's Advisory Committee for the Arts in Education during the period when the State Plan was first contemplated.

Goals: The overarching goal for Middle Country is to improve general education through the arts. They are concerned with infusing the academic curriculum with arts learnings and activities, and they advocate the use of professional artists singly and in performing companies.

Strategies: The district has developed a series of strategies familiar to those trying to establish a comprehensive approach to the Arts in Education. These include:

1. A comprehensive inservice program in Arts in Education for classroom and specialist teachers. To date, hundreds of teachers have been "inserviced" in this area.
2. Development of a training program in curriculum development for Arts in Education.
3. Development of an arts experience program for elementary students.
4. Development of art-based curriculum programs around art experiences for elementary students.
5. Connection of the arts with other special programs such as outdoor education and science.

A special high school for theater and dance (ultimately for all the arts) began in Fall 1985.

Summary: Middle Country provides a number of arts experiences as part of each child's basic education. Schools reflect the philosophy in action. At Stagecoach Elementary School, principal Irwin Sadetsky sees to it that every child has a personal relationship with many different art forms. Children's art abounds, and often it relates to the current unit of science or social studies, "With a greater awareness of the artistic area, children begin to seek out their own resources; they recognize that there are other kinds of music besides rock, and they also retain more (as in any experiential program) than they would from just a textbook," Sedetsky claims.

Teachers continue to build upon their many inservice sessions, refining the skills and insights gained. At Jericho Elementary School, Judith Cohen, AIE Staff Curriculum Developer, continues to spur her colleagues on with special arts in education events, including guest folksingers, dancers, and other artists.

In some ways, experiences with the Arts in Education program have helped teachers clarify their own professional roles and ambitions. Clearly, the demand for a high school of the arts would not have met a positive reaction if the elementary schools had not stimulated a love and respect for the arts in education.

Superintendent Jeffers believes the arts are a key to motivating students to learn *anything*. His own background as a youngster whose school was virtually across the street from the Metropolitan Museum of Art attests to the importance of an early and deep relationship with the arts. "How can you disassociate art from life? If art is a part of life, then certainly it should be part of the students' 'education for life.' We have the responsibility to educate the total person."

NEW ROCHELLE CITY SCHOOLS
515 NORTH AVENUE
NEW ROCHELLE, NEW YORK 10801

General Description: New Rochelle is a suburban community that has many of the characteristics of an urban center. Bordering on Long Island Sound on the east, New Rochelle has an extensive shoreline which has encouraged the development of numerous public and private recreational areas. Its commercial center has been revitalized with a shopping mall and several other small shopping centers. It has recently encouraged the development of a number of new businesses which have added to its tax base.

With a population of 70,000, New Rochelle is a mixture of socioeconomic classes and ethnic groups. It has housing projects and condominiums, small frame houses and large estates. The public library serves as an active cultural center as do the College of New Rochelle and Iona College.

New Rochelle has six elementary schools, two junior high schools, and one senior high school serving a total school population of 7,800. In 1983 it underwent a complete reorganization which involved the closing of three elementary schools. The senior high school was named one of the finest in the country by the Department of Education in 1984. There are special programs for the talented and gifted, the learning disabled, and the handicapped.

THE ARTS IN EDUCATION PROGRAM

In June 1985, the Arts in Education program in New Rochelle was validated by the State Education Department. Now called THINKING THROUGH THE ARTS, the program involves rigorous and sequential instruction in art, music, dance, theater, and literature from kindergarten through sixth grade. It requires infusion of the arts into the science, math, and humanities curricula, regular and frequent encounters with the lively arts in performance and exhibit, and partnerships with professional arts organizations and artists.

Goals: New Rochelle's program is designed to encourage the development of higher level thinking skills through the arts. Analysis, synthesis, and evaluation are promoted through the study of the arts as disciplines unto themselves and through the infusion of arts-related experiences into social studies, language arts, science, and mathematics. In addition, the program aims to help faculty increase their knowledge and background in the arts.

Strategies: New Rochelle has been engaged in the development of a comprehensive AIE program since 1980. During the ensuing years it has instituted the following:

1. Staff development workshop series on such topics as "The Student as Critic," "Arts and the Basic Skills," and "Characteristics of Creativity."
2. Assignment of art and vocal music specialists in each elementary school, providing each class with at least one period a week of instruction in each discipline.
3. Field trips to museums, concerts, and other cultural resources on a monthly basis.
4. Establishment of long-term artist residencies in music, art, dance, drama, and literature and long-term relationships with key art and cultural organizations such as the Metropolitan Opera, Lincoln Center Institute, the Neuberger Museum, and SUNY/ Purchase.
5. Assignment of bloc grant funds to each elementary school to support field trips and art consultants.

By placing the Arts in Education program within the Office of Curriculum and Instruction, New Rochelle has been able to make the point that the arts are part of the basic curriculum and not just an add-on. A policy that encourages a great deal of building autonomy enables each school to develop its own distinct approach to the arts within the parameters of the program.

A supportive Advisory Council composed of educators, citizens, and artists stands in the wings ready to give support and advice. Most important, however, is the attitude of the building principals and the administration in general. All are convinced of the importance of the Arts in Education.

New Rochelle's program is centrally coordinated by a part-time consultant who seeks appropriate arts services on behalf of the schools and conducts the staff development program. Proposal writing, evaluation procedures, and public relations activities are carried out in cooperation with the administration. The district has had a long-standing relationship with the New York Foundation for the Arts Artist in Residence program which introduced dance and theater residencies to the elementary schools.

"The arts are one of the main reasons we teach basic skills," says John V. Pozzi, Assistant Superintendent responsible for the AIE program. "We teach reading so that youngsters can enjoy literature, so that they can express themselves in a way that others can understand, and so they can develop their total potential as learning human beings." It is not surprising, therefore, to see a group of students huddled around a work of art in an exhibit in their school gym, or at a local gallery. Their talk centers on such questions as "what does this work of art seem to say to you?" or "how did the artist achieve the effect that you seem to admire?" Emphasis in analyzing visual or performing arts is on meaning as well as feeling, form as well as content. "I want them to love art as well as *do* art," art teacher Anita Karasu says. Music teacher Eleanor Seifter feels the same way, and she regularly prepares her students for concerts at Avery Fisher Hall, SUNY/ Purchase and the Metropolitan Opera.

Summary: New Rochelle's program is a constantly evolving one. The artists and performances may change, but the goals remain firm. Immediate plans include the extension of the Arts in Education program into the junior and senior high schools.

A manual on THINKING THROUGH THE ARTS is available.

PLAINEDGE UNION FREE SCHOOL
BETHPAGE, NEW YORK 11714

General Description: The Plainedge School District is drawn from unincorporated areas of four Long Island communities: Massapequa, Bethpage, Seaford, and Farmingdale – all within Nassau County. Over half of its territory is residential, and the schools serve a population that is primarily blue collar. Although there are many small businesses, there is no major industry and very little nonresidential development to support the school tax rate. Many of its residents work in New York City as firemen and policemen.

Plainedge consists of three elementary schools, one junior high school, and one senior high school. The school population is about 3,300. A declining enrollment has caused the closing of several schools within the past ten years. Plainedge provides a number of special programs for students with special needs such as a gifted and talented program, a program for the learning disabled, and for children for whom English is a new language.

The Board of Education provides approximately $17,000 for Arts in Education programs, exclusive of the amount it sets aside for the salaries of arts specialists.

THE ARTS IN GENERAL EDUCATION PROGRAM

Goals: The purpose of the Plainedge Arts in Education program is to infuse the arts into the K-6 social studies curriculum, thereby enabling children to improve their basic proficiency in the social studies, to develop a greater knowledge and appreciation of the arts, and to promote a more positive attitude toward social studies.

Ronnie Smutny, Project Director, explains the program as one that involves staff development, the creation of sequential lesson plans that involve the integration of art forms and experiences, and the interaction with artists and arts organizations in the process. The Plainedge program has published a curriculum guide, *Arts-Infused Social Studies Curriculum*.

The program for the fifth grade was validated by the State Education Department and is available for replication through the Office of Federal Demonstration Programs. (For further information, see "Other Arts in Education Programs in New York State.")

Strategies: Plainedge followed a group of strategies including:

1. Creation of an Advisory Committee
2. Creation of a Curriculum Development Committee
3. Identification of in-house instructional resources and materials and the purchase of additional materials as needed
4. Introduction of new units through staff development sessions held at the new Staff Development Center (SDC)

The Advisory Committee was composed of the Assistant Superintendent of Schools, the Director of Music and Performing Arts, the Project Director, and a teacher liaison between the advisory group and the curriculum development committee. The Advisory Committee offered

suggestions for program activities, reviewed the work of the year, and recommended new directions for the following year. At the present time, there is no longer an Advisory Committee.

The curriculum development group met for 15 weeks, three times per week, from 3:30 to 6:30 P.M., and for two additional weeks during the summers of 1981 and 1982 to write seven K-6 social studies units that reflected the project's goals. It continues to function now as an additional advisory group.

During the course of the "developer" grant, the Project Director inventoried the available relevant instructional materials and ordered those that would support the new curriculum guide.

Finally, when the guides were completed, they were tested, revised, and then published for use by all the elementary school teachers in the district. Every teacher who was responsible for K-6 social studies was "inserviced" through the Staff Development Center.

In the Spring of 1984, the Plainedge Arts-Infused Curriculum was validated by SED after a rigorous testing program that showed a significant increase in learning as a result of the new curriculum.

Other elements of the Plainedge program that support the Arts-Infused Social Studies Curriculum include:

1. A district "museum curator" who works with teachers in introducing children to the art and artifacts of various cultural and historical groups. The curator maintains a small "museum" that contains copies and original objects that relate to the social studies curriculum. Many of the objects are borrowed from established museums. On one day, the curator displayed and entertained discussion on a number of toys used by boys and girls in the whaling towns of the early 19th century, borrowed from the American Craft Museum collection.
2. Art and music teachers who enjoy relating their special curriculum to social studies themes. These teachers work with children on instructional units that enhance children's understanding of a period in time or a particular ethnic group through art and music.
3. Class trips to special performances, such as "The Nutcracker Suite," or "First Lady."
4. Student workshops with professional artists including muralists, actors, dancers, poets, and fiction writers. Workshops are described for the participating teachers and are cross-referenced to district goals and objectives, learning materials, and existing instructional materials and resources.

Plainedge has been involved in the Arts in Education for at least 15 years. It is significant that, although the leadership has changed during that period, the fervor for the arts has not diminished. Moreover, support from the school board has increased.

Kirk Dunklee feels that one of the keys to Plainedge's success is the fact that there are several people involved in the planning; the program does not belong to just one person or faction. In addition, the arts have been emphasized not for their entertainment value but for their ability to illuminate various aspects of our understanding of the world around us. This gives teachers "permission" to prepare students for performances and to follow up these events with discussions and critiques. That's why the school board does not cut the AIE budget.

The Staff Development Center has become the focus for planning and training in the Arts in Education. An attractive, soundproofed, combination library and meeting room, it is the place where teachers come to meet, to borrow new instructional material, and to try out new ideas with the project director and administrator.

Summary: Part of the success of the AIE program can be attributed to the excellent working relationships established between the project team and participating teachers. In several evaluation reports, teachers stated that they felt they were being treated like professionals for the first time in their careers. It is significant to note that the project director is a teacher leader, having served several years as the union head in the district.

Curriculum publications that feature infusion of the arts in mathematics, science, and language arts are now available to teachers and others. A recent performance of the Theaterworks production, THE AMAZING EINSTEIN, helped bring home the point that science and theater can be great allies.

SYRACUSE CITY SCHOOLS
644 MADISON STREET
SYRACUSE, NEW YORK 13210

General Description: Syracuse is one of the larger cities in New York State. It serves as a cultural center for the many small rural communities that surround it. Its fine university, cultural arts center, and symphony contribute much to its municipal spirit. Syracuse University is well known for its College of Visual and Performing Arts and School of Music.

Syracuse has pioneered in a number of urban education areas. The career education materials for disadvantaged youngsters, resulting from the Madison Project, were very popular when first published in the early 1960's.

THE ARTS IN EDUCATION PROGRAM

The centerpiece of Syracuse's Arts in Education program is a four-volume curriculum developed by teams of teachers in consultation with Syracuse University faculty, artists, community residents, and school district personnel. The purpose of the curriculum is to encourage the infusion of the arts into a variety of other learning disciplines.

The curriculum consists of the following units:

1. Design for the Arts in Educational Segments (DARTES)

   The curriculum serves to broaden the student's awareness of creative arts and to teach the student in basic subject areas, such as reading.

2. Changing Attitudes and Behaviors Through the Arts

   Students who exhibit the specified behaviors of "the good classroom citizen" will be rewarded by earning the right to participate in one of four arts modules: dance, magic, karate, or cooking.

3. Self-Awareness

   Arts activities that lead to self-awareness are included in this unit. Photography, diary-writing, and a variety of crafts activities are included. The culmination of the unit is a school play on self-awareness.

4. Communications Through the Arts

   This unit includes verbal and nonverbal communications for the fourth grade. Arts activities are used to help students understand the process of communication. Mime, clowning, and dance are built into the activities.

Strategies: Syracuse public schools are involved in the Lincoln Center Institute replication that allows a select number of teachers to participate in a summer program in aesthetic education. The Institute for the Arts in Education is one of several Lincoln Center spin-offs funded in part by the State. The district encourages teachers to sign up for this singular opportunity.

While the district has suffered from declining enrollment and budget crises, it has initiated a Music Pilot Program in six elementary schools. In addition, it has established a part-time teaching position at the Everson Museum so that teachers can plan their activities with someone who understands both the educational and aesthetic needs for good museum experiences.

Summary: Since the Title IV C days, Syracuse has struggled to keep the Arts in Education lamp lighted. This has not been easy, what with the reorganization of the district's administrative team and the need to streamline services in all areas. Nonetheless, Syracuse has managed to develop and disseminate information that other districts might find useful, and it hopes to be back "on line" in the very near future.

WHITE PLAINS CITY SCHOOLS
5 HOMESIDE LANE
WHITE PLAINS, NEW YORK 10605

General Description: White Plains is a suburban community and a sizeable city. It is the county seat for Westchester and as such is the headquarters of key governmental agencies and organizations. A massive urban renewal effort has resulted in a redesigned downtown area that includes branches of the most fashionable department stores as well as headquarters of major industrial complexes. The focus of many county-wide activities, White Plains is home base to the Council for the Arts of Westchester, a very active local arts council that provides major support for arts organizations. As a suburb, Westchester finds itself a bedroom community for many businesspersons who work in New York City. As a city, it has many of the characteristics of other urban areas – public housing, a complex of health and welfare services targeted at the economically disadvantaged and the elderly, and large numbers of youngsters whose families are headed by single parents. Its residential areas, bordering golf courses, and other recreational areas, are among the most beautiful in the State.

There are seven schools in White Plains, excluding adult education facilities: one high school, one middle school (7-8), one intermediate school (5-6), and four (K-4) elementary schools. They serve a population of about 5,000 students.

ARTS IN EDUCATION PROGRAM (AGE)

Goals: The purpose of the White Plains program is to infuse the arts into the basic curriculum through a careful structuring of artists in residence programs. While the district offers a traditional art and music program in the elementary, intermediate, and secondary schools, the Arts in General Education program offers teachers and students opportunities to team with professional artists whose field of expertise is in architecture, landscape architecture, dance, drama, colonial crafts, mime, poetry, storytelling, painting, sculpture or mixed media. Artists are assigned to schools where they work from 20 to 40 days. Each classroom teacher receives a minimum of one week of artist service during the school year. Residencies are based upon each school's preferences which, in turn, are based on an analysis of current needs and interests. Art and music teachers as well as a few administrators serve as in-school coordinators at each school, assisting both artists and classroom teachers as they plan and implement their special programs. Every child in the White Plains elementary schools engages in at least one artist in residence program during the school year. Approximately 40% of students in grades 8-12 are also involved in the program.

"We try to integrate the arts with the academics without compromising the integrity of the arts," explains Ron Topping, the program's founder and coordinator. Topping also serves as supervisor of the K-12 art and music teachers, is chair of the High School Art and Music Department, and coordinator of the More Able Student Program for intellectually gifted youngsters.

"We find that we can improve academic learning through arts experiences, and this helps us to 'sell' our program to the Board." In December 1984, the State Education Department validated the AGE *Architect-in-Math (AIM)* program, which showed a positive correlation between this program and achievement in math concepts and skills. Other districts may now apply to SED for Federal Demonstration Program funds to replicate the AIM program or they may request material directly from White Plains if they plan to use their own money.

Strategies: The AGE program is very complex and requires firm control over logistics. Joan Sanger handles the day-to-day coordination of teacher and artist activities and sees to it that everyone understands his or her role in this operation. Every elementary school teacher is given one residency, which may range from six to twelve sessions. Secondary teachers opt into the program on a voluntary basis and select residencies that last from five to twenty days. Special Education teachers and teachers of the More Able Students are, of course, included in AGE. School-based art teachers serve as in-school coordinators and are given 180 minutes in a 6-day cycle to plan and help implement their school's program.

In some cases, in the middle school and high school, a member of the art faculty who is a working artist will serve as an artist in residence. Where this occurs, the teacher receives an additional stipend for his or her work.

Over the past nine years, the program has been formally evaluated three times by outside consultants who have examined the impact of arts residencies on academic learning. Evaluation methods have included pre/

post testing, structured observations, questionnaires, and interviews of key participants. The results of these evaluations have consistently indicated that academic learning can improve through the integration of the arts with the academics.

The major portion of the program is funded by the school district. Supplementary funds come from State and Federal level grants as well as from local corporations, businesses, and community organizations. Sanger does most of the fund raising; the budget is prepared by Topping.

In addition to organizing planning and training sessions and monitoring the program, the coordinators meet with many community arts resources as part of their attempt to keep the program growing and changing. For example, White Plains is currently working with New Rochelle and Sleepy Hollow Restorations to develop an arts-infused training program in local history for fourth-grade teachers.

Artists are frequently asked to conduct staff development sessions as a means of extending the effect of their work with students. Teachers sign up for these sessions voluntarily. (Staff development workshops have also been conducted with cultural institutions.) The major portion of staff development occurs in the classroom when teachers have the opportunity to observe and participate in activities with the artist.

Much of the success of the program is attributed to the in-school coordinators who oversee the program on the building level. They provide "the spark that makes each school's program special." Because the artists work in tandem with the classroom teachers, there is no danger of the kind of fragmentation that occurs when students are pulled out for special programs. This keeps everyone happy and productive.

An important strategy that helps account for the program's longevity is its Advisory Board. Composed of school district personnel, artists, PTA representatives, and community and funding agency liaisons, the Advisory Committee meets bimonthly and serves as a sounding board and advocacy voice for AGE.

Budget: The AGE administrative budget comes primarily from tax levy funds (see above). The assistant coordinator's salary comes partially from Chapter 2 funds and partially from tax levy funds. The coordinator's position is fully covered within the district's tax levy budget. This program could not continue at its present high level without additional funding from State and Federal grants, corporations, community organizations, and other funding sources.

Public Relations: The AGE staff, teachers, and administrators frequently make presentations at local, State, and, occasionally, national conferences where the arts are an issue. This is an extremely useful method of informing the profession about the program and its success. The structure of the AGE program also includes time for the development and publication of a monthly calendar of AGE residencies and events. This calendar serves not only to inform the White Plains staff and school board of what's happening, but also can be used as a public relations document as well. The AGE program is described in an attractive brochure that is distributed widely.

Recently, Don Kusel, principal of White Plains High School, was awarded a plaque for outstanding leadership in the Arts in Education by the Alliance for Arts Education. This is just one example of a public relations practice that brings support and pride to the district.

The district received the first award presented to a school system by the Council for the Arts in Westchester.

Summary: David Jackson, Assistant Superintendent for Curriculum and Instruction in White Plains, claims that the Arts in Education "is one way to see that our students not only learn new skills, but have the opportunity to apply them. AGE helps our students develop a broader definition of what it means to be a literate person."

Jerry Marcus, Superintendent, has a very personal motivation for supporting the AGE program in White Plains. "I did not have the luxury of the arts when I was growing up," he said in a recent interview. "I saw the impact of the arts upon those who grew up with them...I will support anything that will entice children to become part of the school system and not view school as drudgery." Acting on this belief, Dr. Marcus has included a generous allocation for AGE in his budget each year. Now he and the AGE team are considering new challenges for the latter part of the '80's, including more performances and field trips that complement the various residencies, greater involvement with cultural institutions, and workshops for parents that parallel the AGE activities that their children are experiencing.

OTHER ARTS IN EDUCATION PROGRAMS IN NEW YORK STATE

Over the past decade, a number of school districts have developed exciting programs where the arts are central. Some of these programs have been validated by the State Education Department or the National Diffusion Network. Others have been recognized by the Rockefeller Brothers Fund (RBF).

A few such programs are listed below with a short description and the name and address of contact persons. Readers interested in finding out more about these programs should get in touch with the contact persons.

STATE VALIDATED PROGRAMS*

ARCHITECT IN MATHEMATICS – White Plains City Schools, 5 Homeside Lane, White Plains, NY10605. Contact Person: Ronald J.Topping, Project Director, (914) 997-2018 or Joan Sanger, Assistant AGE Coordinator, (914) 997-2028.

A mathematics program using architects or landscape architects in the classroom to improve basic math skills. Students in low ability math classes develop architectural plans and then implement them. The classroom teacher and the art teacher work with the students during all phases of the program, including construction. Program is designed for students in grades 5-6, but it can be adapted for other grades.

MARA: Mathematics/Architecture Related Activities. Albany, NY: The State Education Department, 1982 is a publication based on the White Plains program.

ARTS-INFUSED SOCIAL STUDIES CURRICULUM – Plainedge Union Free School, Packard Junior High School, Idaho Avenue, North Massappequa, NY11758. Contact person: Ronnie Smutny, Project Director, (516) 293-4242.

A staff development program to assist the classroom teacher by encouraging a multidimensional interdisciplinary approach to the teaching of social studies. This program involves special area teachers in music, art, dance, and library. Teachers receive inservice training in the use of developed units and identify materials such as records, tapes, filmstrips, books, three-dimensional art materials, prints, and maps to assist in the interdisciplinary approach.

LEARNING TO READ THROUGH THE ARTS – Board of Education of the City of New York, Division of Curriculum and Instruction, 131 Livingston Street, Room 621, Brooklyn, NY 11201. Contact person: Mary Jane Collett, Project Director, (212) 787-0470/7582.

A program in which teachers of reading and specially trained professional artists or artist teachers work with major cultural institutions in New York City that focus on

*Program descriptions adapted from *New York State Validated Programs*, The State Education Department, Office of Federal Demonstration Programs, January 1985.

improving reading skills through student involvement with a reading program. For students in grades 4-6 who test at least one year below reading level.

PROBLEM SOLVING SKILLS/HUMANITIES PROGRAM – Richmond Hill High School, 89-30 114th Street, Richmond Hill, NY 11418. Contact person: Nettie Silver, Project Director, (718) 846-2012.

An interdisciplinary humanities enrichment program that can be used in English, social studies, philosophy, music, languages, and art. It emphasizes critical thinking, problem solving, self-assessment, values, and ethics.

READING IMPROVEMENT THROUGH THE ARTS (RITA) – John F.Kennedy High School, 99 Terrace View, Bronx, NY 10463. Contact person: Sylvia Corwin, Project Director, (212) 562-6262.

A program to motivate reading and improve comprehension, structured around the collaboration of an art teacher and a reading specialist within the creative atmosphere of a studio/art room. Two theoretical strands support the RITA curriculum: children naturally advance from concrete to abstract learning, and it is likely that nonverbal teenagers will respond to a nonverbal approach if it nurtures manual skills and nonverbal communication through visual media.

THINKING THROUGH THE ARTS – New Rochelle School District, 515 North Avenue, New Rochelle, NY 10801. Contact persons: John Pozzi, Assistant Superintendent, or Carol Fineberg, Project Consultant, (914) 632-9000.

This program provides for the integration of the arts into the elementary school curriculum through sequential activity-oriented curricula in art and music taught by specialists, as well as frequent exposure to arts events (live performances, museum and gallery trips), opportunities for oral and written communication about arts experiences, and opportunities to interact and share arts productions with student peers. A staff development program helps teachers prepare for the various kinds of activities. Aesthetic criticism and child development in the arts are emphasized.

VALUES EDUCATION THROUGH THE ARTS AND HUMANITIES – Northport-East Northport UFSD, 110 Elwood Road, Northport, NY 11768. Contact Person: Harold E.Carter, Project Director, 516 261-9000, Ext.115.

A program to integrate knowledge of the arts into the regular classroom curriculum for three 30-minute sessions per week. Specific lessons to increase knowledge of the arts and humanities are taught along with techniques in comparing and valuing works of art. For students in grades 4 and 5.

TRANSFERRING SUCCESS, a program designed to encourage school districts to replicate and/or adapt validated programs that significantly improve student performance, provides an important way for districts to introduce exemplary arts programs into their curriculums. State validated programs have passed the scrutiny of the State Education Department's Federal Demonstration Programs evaluation unit. Programs from other parts of the country that meet the standards of the National Diffusion Network are also eligible for replication. During the Spring – dates are announced each year – school districts have the opportunity to apply for competitive Chapter 2 grants which provide funds for start-up costs for replication. Application announcements are sent to local school system superintendents, heads of funded programs, and others whose names appear on specialized mailing lists.

Arts in Education advocates may find the replication process one of the most encouraging pathways to a comprehensive arts in education program. It attracts school districts by providing seed money to initiate planning and training phases.

For further information, contact the Office of Federal Demonstration Programs, State Education Department, Room 860 EBA, Albany, NY 12234, (518) 474-2380.

ROCKEFELLER BROTHERS FUND AWARD WINNERS

FIORELLO H. LAGUARDIA HIGH SCHOOL OF MUSIC AND THE ARTS, 108 Amsterdam Avenue, New York, NY 10023, Richard A. Klein, Principal.

LaGuardia combines the High School of Music and Art and the School of Performing Arts, two of the best-known specialized high schools in the country. Majors in vocal and instrumental music, dance, drama, and art (painting, sculpture, design, and photography)gather from all parts of the city to study with teaching artists and academic specialists. Graduates go on to the top four-year colleges as well as to major performing and visual arts institutions. A solid curriculum in each of the courses of concentration is available.

HIGH SCHOOL OF ART AND DESIGN, 1075 Second Avenue, New York, NY 10022, Irwin Gross, Principal; Suzanne Osterweil Weber, Assistant Principal.

Specializing in commercial art and design, students have the opportunity to work with top professionals in the field 2-3 hours per day in addition to taking the necessary courses for a Regents diploma. Graduates have gone on to the most prestigious advertising and art production companies, and many have developed full-time fine arts careers.

MAMARONECK HIGH SCHOOL, Mamaroneck, NY 10543, Thomas Tiktin, Principal.

Students make constant use of New York City museums, theaters, and contemporary galleries. The school has a permanent art gallery, a television studio that produces at least one live show every day of the school year, and an interdisciplinary performing arts program in dance, theater, and video. The arts staff exudes a spirit of unity, professional quality, and mutual admiration for each others' abilities.

SOL BLOOM SCHOOL (PS 84, Manhattan), 32 West 92nd Street, New York, NY 10025, Sidney Morrison, Principal.

Open education and integrated arts education have been the hallmarks of this school since 1969. Artists in residence, local arts organizations, and a group of talented teachers contribute to the unique programs that characterize this school.

FUNDING ARTS IN EDUCATION PROGRAMS

How much does an Arts in Education program cost? And where does a district find the money to pay for it? In order to answer these important questions, it is useful to examine the budget items that all model sites find indispensable. A basic list of items, in the language that school districts understand, should include (but not be limited to) the following:

BUDGET ITEMS

Salaries – Administrative

Salaried personnel are essential to a well-run AIE program. This does not mean, however, that a "new" person needs to be hired. What can happen, and what is done in several of the model sites, is the identification of a salaried supervisor or administrator as the Arts in Education Project Director. Thus, in New Rochelle, the Assistant Superintendent for Instruction and Curriculum takes responsibility for the program. In District 6, the Coordinator of the Arts handles the overall supervision of the program. In White Plains, the Coordinator of Art and Music oversees the program. The Music Director is responsible for the program in Plainedge, and so it goes. The bottom line is that someone with authority (and a budget – see below) assumes responsibility for the health and welfare of the AIE program.

Salaries can be computed at between 20% and 100% of time, depending upon the support team available. Other salaries to consider are those for secretaries, assistant coordinators, or other ancillary staff used to administer AIE activities.

For many districts, the issue is one of assigning the Arts in Education program as a priority to an existing administrator. This may mean modifying a job description, transferring some duties to others, or simply dropping one program whose time has come, in favor of another.

Salaries – Pedagogical

Every comprehensive AIE program requires the involvement of regularly assigned arts specialists – teachers of vocal and instrumental music, art, dance, and drama. All of the model sites employ music and art specialists; some also employ dance and theater teachers (not artists in residence).

At the Jefferson School in New Rochelle, the principal has been able to manipulate schedules so that the art or music teacher teaches while the classroom teacher is present. This enables classroom teachers to plan and follow up the art or music instruction with related activities that make the studio experience richer and more meaningful to the children.

In District 3, some schools have licensed dance teachers who provide instruction during the usual physical education period. New York City offers a dance license to teachers of secondary school (intermediate, junior and senior high).

Stipends for Curriculum Writing and/or Staff Development

This category buys time for a cadre of teachers and writers who can translate ideas into documents that others can understand. Generally, districts compute this item at an hourly, contractual figure. In many instance, districts look at the established figure for the year and allocate part of the figure for AIE work.

Curriculum writing becomes a crucial aid to staff development as teachers research new theories and practices. Thus, some districts may find their staff development budget applicable to curriculum writing efforts.

Consultants

Consultants in curriculum development and/or arts-related content areas (aesthetics, creativity, art/music/dance/theater history) and professional artists enable a district to provide a series of rich experiences for staff and students.

In Plainedge, consultant artists were employed to help students design and construct murals; in Middle Country, educational and artist consultants helped teachers focus on themes and units for curriculum writing; in District 6, consultants worked with children with

handicapping conditions on a theater unit that resulted in the production of an original music theater piece.

Other districts have used consultants to help coordinate various aspects of the program. This is true in New Rochelle, where a consultant manages the program in cooperation with the Assistant Superintendent.

Districts have used consultants to evaluate their programs. In White Plains, Regis Bernhardt from Fordham University served in this capacity. Joan Keller, formerly associated with Suffolk BOCES, evaluated Middle Country's program. Laura Harckham, of Rockland Community College, evaluated the Plainedge and New Rochelle programs.

Using consultants in all of these capacities has several advantages. First, a consultant is usually hired to fulfill a specific assignment for which there is direct accountability. Moreover, as a consultant, the person is usually not entitled to fringe benefits, which yields a great savings to the district. In addition, Artist-consultants, working with teachers, do not have to conform to some of the restrictions that are appropriate for full-time pedagogical employees. This enables a district some flexibility in determining who is eligible to perform a short-term or extended residency in a given situation.

Consultant fees vary, both for the jobs to be done and in the geographical area. The New York Foundation for the Arts has suggested a minimum fee for artists working in their Artist-in-Residence program. The State Education Department has guidelines that it recommends to districts, and many school systems have their own sliding scale of consultant fees.

Local Transportation – Students

An absolute must! Districts need to set aside money to enable students to see performances and exhibits in professional settings.Since this is a prohibitively expensive item, many districts enlist the Parents Association to assist in paying for buses. As a result of recent lobbying efforts, the State Education Department is considering ways to help districts meet this expense.

Districts need to plan for more than one bus trip per child if they are to get the maximum effect of such an activity. Seeing one play a year or going to one major museum show a year is not what the AIE programs are about. In general, the most successful programs talk about a monthly excursion for the upper levels of elementary school and bimonthly trips for secondary school students.

Local and Regional Transportation and Conference Fees – Staff

One of the most effective techniques for helping teachers and principals change their attitudes or approaches to instruction is seeing an exemplary program in action. A budget line to make that possible has made a big difference in several of the model sites. Inter-school visitations have helped staff understand some of the rhetoric of the Arts in Education. Moreover, trips have helped change the way simple but important tasks are done. For example, one district sent a delegation of art and classroom teachers to another district to show them how children's art work can be mounted and used for instructional purposes. One week after that visit, the "sending" school no longer had laundry lines of 8 1/2 by 11 watercolors lining the corridors. Instead, taking a hint from the school they visited, children's work was "matted," mounted and displayed as if in an art gallery. The principal, seeing the effect of the "gallery look," okayed the immediate purchase of display materials so that the teachers could impart more dignity and aesthetic value to children's paintings and drawings.

Travel to education conferences is also important. Teacher-to-teacher talk, demonstrations of programs that have similar goals, opportunities to watch artists at work, all help a school sharpen its goals and objectives. The Humanizing Experience, the annual THE conference at the Concord sponsored by a Cosponsoring Consortium and coordinated by the State Education Department, offers teachers, principals, and central office staff an opportunity to see what's going on all over the State in the area of the arts and humanities, in alternative and career education, in technology and curriculum materials. (Inquiries regarding SED-sponsored conferences should be directed to Mary Daley, Bureau of Arts, Music and Humanities Education, State Education Department, Albany, NY 12234, (518) 474-5932.)

The annual Arts in Education July conference at Skidmore College offers a similar opportunity on a smaller scale. Many proposals for supplementary funding have been worked out in the informal sessions that follow presentations of exemplary programs. (For more information contact Roger Hyndman, Associate, Bureau of Arts, Music and Humanities Education, State Education Department, Albany, NY 12234, (518) 474-5932.)

Other important conferences are the NYFA-sponsored Artist in Residence conference in October (contact Greg McCaslin at NYFA, 5 Beekman Street, New York, NY 10038, (212) 233-3900), the annual professional conferences for the arts (New York State Art Teachers

Association-NYSATA, New York State Theatre Education Association (NYSTEA), and New York State School Music Association) (NYSSMA), and the New York Association for Staff and Curriculum Development (NYASCD) conference in May of each year at the Concord.

Instructional Materials – for staff and students

A comprehensive Arts in Education program requires certain kinds of materials for both teachers and students. For teachers, materials might include State Education Department arts syllabi and guides as well as new curriculum in art, music, dance, and theater education produced by various university research teams. (For example, Laura Chapman's *Discovering Art K-6*, is highly recommended by The Getty Foundation.) Many music teachers recommend one of the commercial series of music texts for musical literacy in elementary schools. Both classroom and arts teachers need consumable materials – good paper, paint, scissors, rulers, mural boards, T-squares – the list can go on forever.

There are several television series that tackle the subject of the arts in education. ARTS ALIVE is distributed by the State Education Department. A PBS-affiliate in Seattle, KCTS produces a similar series. And WNET and WGBH, PBS affiliates in New York and Boston, respectively, are producing pilots for a TV series on the arts with the support of The Getty Foundation and the National Endowment for the Arts.

Films and videotapes are indispensable for an AIE program. Performances on record (purchased through a PBS outlet such as Channel 13/WNET) become "texts" in classrooms where aesthetic criticism is fostered. Biographical films on great artists help enliven history classes. A good AIE program takes advantage of the existing materials budget to capture texts, periodicals, and media for arts-infusion and interdisciplinary inquiry.

Teachers need the magazines that offer articles on subjects related to their interests – *Educational Leadership*, published by ASCD – as well as the Journals of Music Education, Art Education, Dance, and Theatre. School professional libraries or district Arts in Education centers become the hub for the collection and dissemination of information and ideas to strengthen the program.

Most districts have a budget line for audiovisual and/or library media materials. The job of the AIE coordinator, if she or he does not have a line for such items, is to "piggyback" on the regular budget so that students have access to these materials.

Other Materials and Supplies

Every AIE coordinator needs office stationery, a typewriter, and access to a word processor as well as materials for art exhibits, panel displays, and photographic documentation. These items must be included in the budget. Naturally, when there are artist residencies, supplies for these activities must be provided. Purchasing special art supplies requires planning with the district purchasing agent so that orders can be processed in a timely fashion.

SOURCES OF SEED MONEY

The model sites have met with some success in finding "outside" money to support different aspects of their programs. District 6 has been the recipient of three Arts Partners grants; White Plains has raised money through a variety of sources, including banks and local arts organizations as well as an arts benefit performance. New Rochelle has profited from a matching grant program with the Council for the Arts of Westchester which enabled the district to employ a muralist on a 50-50 cost sharing basis. All the districts have received grants from the New York Foundation for the Arts during the past several years. Most of the districts have used Chapter 1 and Chapter 2 funds to support either coordination or direct services to students. Many of the districts have solicited funds from local banks and other businesses in the community, with generally successful results. Many sites, as partners with arts organizations, benefit from NYSCA, AIE, and Initiative grants.

Banks, fast food franchises, and soft drink bottling companies have a very good record for granting schools and districts $1,000-2,000 dollars for a special event. Needless to say, they look for the public relations value that such contributions will bring to the company. A credit line on a program, a plaque or certificate (framed) to the company president, naming the auditorium after a big donor, a joint fund-raising reception with a local arts organization – all these strategies help to bring in small amounts of money that can be used to match other funds – local, State or Federal.

Good fund-raising strategies include the presentation of a well-written document explaining the program, its accomplishments, its needs, and how a contribution will help to strengthen educational opportunities for children and youth. All fund-raising should be coordinated through the district office so that three or four schools in one district do not go after the same source at different times during the year. This can be quite annoying to even the most charitable of souls.

Once outside funding has been secured, the AIE coordinator should be prepared to write a report on how the money was spent and send it to the benefactor. Corporations as well as individuals like to get thank-you notes. A good report paves the way for second and third grants.

When you are not sure that a corporation, bank, or foundation is prone to funding a program, make an appointment to ask for advice, not money. Sometimes the advice is worth more than any one grant.

The answer to the question "How much does it cost?" depends upon how large the AIE program is. Every district needs to compute the cost of the above items according to local practices. Excluding salaries, the costs can range from $20,000 to $150,000!

IN-KIND SUPPORT

School districts – even those on austerity budgets – have lines that can be used to support a comprehensive AIE program. Sometimes one needs an outside grant to leverage the use of this money. (See page 29.) Surely, one needs to involve the top level administrators in the planning and development of the program in order to have access to these pockets of money. AIE advocates need to develop a defensible rationale before they try to piggyback on existing budget lines that have AIE potential. Learning through the arts is the obvious point of departure to capitalize on basic skills or remedial funds. Other sections of *The Network Notebook* speak to this strategy.

ARTS IN EDUCATION SERVICE ORGANIZATIONS

Not too long ago, AIE advocates would have had to look far and wide to find organizations that could help them. In the past ten years, however, a variety of organizations have sprung up that provide an array of services, from the dissemination of information to providing matching grants for arts services in the schools. These organizations, and their special relationship to the AIE world, follow.

New York State Alliance for Arts Education (NYSAAE)
1102 Ardsley Road
Schenectady, New York 12308
Vivienne Anderson, President
Robert Ludwig, Executive Secretary

Re-activated in 1983, the New York State Alliance for Arts Education is a statewide advocacy organization designed to focus public and legislative attention on the arts in education. Its Board of Directors is composed of representatives from many statewide education and arts organizations; its committees are responsible for the annual IMAGINATION CELEBRATION, periodical newsletters (including DIALOGUE, a compendium of information directed to institutions of higher education), and advocacy campaigns that inform the membership of programs, research, and general information. They operate "hotlines" to the field regarding legislative opportunities and provide incentive grants to teachers for curriculum or instruction projects that focus on the arts.

NYSAAE is part of a nationwide network of Alliances sponsored by the John F.Kennedy Center for the Performing Arts Education Program. As such, it receives a small grant each year from the Kennedy Center to augment income from membership and the IMAGINATION CELEBRATION.

Members include individuals who are teachers, parents, artists, or general advocates as well as institutions such as arts organizations, colleges, or professional organizations. For membership or general information, contact Robert Ludwig, Executive Secretary, NYSAAE, 1102 Ardsley Road, Schenectady, New York 12308.

New York Foundation for the Arts (NYFA)
5 Beekman Street
New York, New York 10038
(212) 233-3900
Theodore Berger, Executive Director
Linda Davidson, Education Director

NYFA is many things to many people, but to the arts in education world, NYFA is the administrator of the New York State Artists in Residence (AIR) program. As such, NYFA has been a partner with more school districts in New York State than most other nonprofit organizations – in or out of the arts.

Yearly applications for AIR programs are circulated by the State Education Department, and NYFA education staff conduct application seminars throughout the State in the months preceding the deadlines.

Among the disciplines that NYFA supports in the schools are architecture/environmental arts, media arts, visual arts, dance, music, theater, folk arts, and multidisciplinary residencies. Literature residencies are available through Alternative Literary Programs in the Schools (ALPS), (518) 765-2613; Just Buffalo, (716) 885-6400; The New York State Literary Center, Inc., (716) 223-0784; New York State Poets in the Schools, Inc.,(212) 206-9000; Teachers & Writers Collaborative, (212) 691-6590; and Touchstone, (212) 831-7717.

NYFA is a liaison between the arts community, the New York State Council on the Arts, the National Endowment for the Arts, and residency project sites. AIR proposals may be submitted by community agencies as well as school districts.

New York State Council on the Arts (NYSCA)
915 Broadway
New York, New York 10010
(212) 614-2900/2974
Mary Hays, Executive Director
Andrew Ackerman, Director, Arts-in-Education, 1986
Juliana Sciolla, Liaison for Arts in Education, 1984-86

NYSCA provides support to nonprofit arts organizations and artists in New York State and helps to bring artistic performances and programs of high quality to the State's citizens.

For many years, NYSCA grants have helped underwrite programs. During the 1984-85 legislative year, NYSCA, in partnership with the New York State Education Department, embarked upon a more direct effort to support Arts in Education. Both agencies agreed that "a long-term partnership must be launched to assure that the arts are an integral part of the education of each child."

The Arts in Education Initiative was begun to encourage collaborative projects between arts agencies and school districts, to help children experience the arts as creators and appreciators, and to encourage new money for arts in education from schools and the community-at-large.

Arts agencies or school districts interested in applying for support from NYSCA for arts in education projects should contact NYSCA for guidelines and application forms.

NYSCA is also helpful in identifying local arts councils for school districts that may not have had contact with them in the past. Local arts councils are often very interested in funding arts in education projects, and they may be interested in developing joint efforts with districts.

Media Arts Teachers Association (MATA)
John F. Kennedy High School
99 Terrace View Avenue
Bronx, New York 10463
Steve Feld, President

A fledgling organization of teachers interested in promoting media arts in the schools. Media arts includes photography, film, video, creative sound, computer arts, and holography. The intention of the group is not to establish an autonomous organization but rather to work with existing teachers' associations.

New York State School Music Association (NYSSMA)
17 Cottonwood Lane
Westbury, NY 11590
(516) 997-3583
Steven E. Schapp, President

NYSSMA sponsors an annual conference, usually just after Thanksgiving, and publishes a monthly magazine of news in the field of music education. There is a statewide network of local music educators' organizations affiliated with NYSSMA. NYSSMA sponsors concerts for instrumental and vocal students; the concerts involve a rigorous audition process that rates the youngsters' musical proficiency.

New York State Art Teachers Association (NYSATA)
c/o Prabha Sahasrabuddhe, Chair, Board of Governors
59 Iroquois Avenue
Seldon, New York 11784

NYSATA sponsors an annual conference in late October. During the year it publishes a newspaper and sponsors numerous special activities including Youth Art Month. The organization offers scholarships to gifted students and provides opportunities for student exhibitions.

New York State Theater Education Association
8 Beaverdale Lane
Stony Brook, NY 11790
(516) 751-7163
Norm Golden, President

NYSTEA was founded "in order to promote and implement activities which bring theatre education for youth into the educational mainstream." The organization sponsors an annual conference and other opportunities to share ideas and materials for the "the betterment of youth and theatre itself."

EVALUATION

The subject of evaluation is often a contentious one as some argue that arts-in-education objectives cannot be measured. Others retort that, if you can't measure what students are learning, then you can't convince decision makers to fund the program. Fortunately, the argument about evaluation has come a long way since the early 1970's when whole conferences were devoted to it.

Where once evaluation was seen as an intrusion from government funding sources, it is now appreciated as a strategy for encouraging public support. When a sound evaluation process yields strong evidence that students are benefiting in very specific ways from an arts in education program, advocates of that program can "sell" it to decision makers with confidence. Moreover, if the evaluation process identifies problem areas that need to be addressed, project coordinators have the opportunity to make "mid-course corrections" rather than falling victim to poor results at the end of a project year.

The model sites were required to integrate evaluation strategies into their programs from the inception. They were given some latitude in developing designs that were truly responsive to the individual programs. The results have been encouraging.

In New Rochelle, the evaluation design was centered around the hypothesis that arts in education programs influence the development of high-level thinking skills, as defined in Bloom's taxonomy. Testing instruments were identified that focused on higher level thinking skills (*Ross Test of Higher Cognitive Processes* and Torrance's *Thinking Creatively with Pictures*). To measure achievement in the understanding and perception of art, New Rochelle used Monitor's *Art Vocabulary* test. In White Plains, standardized math tests were used to identify significant gains in math skills as a result of the Architecture in Mathematics program. Plainedge used criterion-referenced tests in the social studies to measure the impact of its infused curriculum.

The validated sites used other approved techniques to determine the educational significance of their AIE programs. Classroom observations using specially constructed checklists, interviews of key "actors" in the implementation of the program, and structured analyses of student artwork or performances have all been used as ways to measure programmatic success.

Robert Stake's slim volume, *Evaluating the Arts in Education* (Merrill, 1975) remains one of the best source books on the subject. Eliot Eisner and Laura Chapman have also contributed to the field in recent publications. What is clear in the literature is that the program leaders must be very precise about what they think they are accomplishing. Once the objectives are defined, it is relatively simple to formulate an appropriate evaluation protocol – one that *may* or *may not* require testing.

AIE project coordinators are urged to consult with experts in the field of evaluation. They are equipped to help clarify objectives and design nonintrusive evaluation plans that teachers, artists, and students can support. Local universities frequently have experts within their education or psychology departments. The AIE service organizations can recommend potential evaluators who are particularly attuned to the demands of an AIE program. (See "Funding Arts in Education Programs".)

Perhaps the sagest advice about evaluation comes from one of the site coordinators: "The important thing is not to promise what your program cannot possibly deliver. Modest accomplishments can do more to encourage support than grandiose claims that cannot be proven."

APPENDIX

CURRICULUM ACTIVITIES: A SAMPLER

What is meant by an arts-infused curriculum? What do we mean when we talk about interdisciplinary inquiry? The eight model sites tried to answer these questions through the process of curriculum development. They involved teams of teachers, artists, and curriculum writers in the exploration of arts-infusion and interdisciplinary inquiry.

During the period when developer grants were generous, the districts used part of their budgets to write units, lessons, and activities that demonstrated what an arts-infused curriculum was all about. The following pages give short descriptions of units or lessons that different districts introduced as part of their Arts in Education effort.

Complete volumes of curricula developed by the eight model sites are available in a series called *The Arts and Learning*, edited by Ronald Lee, formerly with Syracuse University and now Chair of the Music Department at Wagner College, Staten Island, New York. To order *The Arts and Learning* series, write to the State Education Department, Bureau of Arts, Music and Humanities Education, Albany, New York 12234.

ARTS DISCIPLINE: Theater (playwriting and acting).

ACTIVITY: Development of scenic structure using improvisations based upon a central theme (contributed by Robert Goldberg, Artist, District 6).

TARGET POPULATION: 4th and 5th grade gifted classes.

PROCEDURES: Students break into small groups and discuss with the aid of an artist or teacher an idea for an improvised scene based on The Family. Students proceed to improvise dialogue and movement within the small group. They "freeze" it and present it to the rest of the class for reaction. Students then regroup and begin to write dialogue and stage directions, based upon the improvisation. Students then perform from the script for the class, after having rehearsed in a small group with artist.

A tape recorder or cassette may be helpful in capturing the dialogue prior to writing the script.

Central ideas used for improvisations include the following, suggested by students:

1. Parents don't like children's friends. New friends are considered to be bad influences.
2. Child comes home from school with bad report card.
3. Cousins try to help their fathers get back together after the two men have an argument.
4. Child is lost.
5. Mother wants to get a job; father does not want her to work. Children discuss their points of view.
6. Children are late getting home from the movies and are punished.

ARTS DISCIPLINE: Visual arts: painting, sculpture

ACTIVITY: How to build an imaginary bug based upon what students have learned in science class about arthropods (contributed by Dennis Wright, Science Teacher, Homer).

TARGET POPULATION: Junior high school science students

PROCEDURES: From a scenario provided by the teacher which includes habitat, eating habits, movement, and social type, students are asked to build an imaginary bug in three dimensions that is true to basic insect anatomy and is adapted to compete and survive in the given scenario. Students will present their bugs to the class with an oral explanation of their adaptive features and survival value. Students are encouraged to develop background music and taped insect sounds,to enhance the presentation.

ARTS DISCIPLINE: Music

ACTIVITY: How to build a one-stringed guitar (chordophone) using the metric system of linear measurement (contributed by Judith Cohen, teacher Middle Country).

TARGET POPULATION: Upper elementary or junior high school students

PROCEDURES: Artist leads class in the manufacture of the chordophone. Students explore the relationship of length of string with pitch, use of frets to reproduce sound. Materials for the chordophone are the kind found in any industrial arts class (measuring tools, saws, spools of monofilament line of different thickness, etc.)

ARTS DISCIPLINE: Music (vocal)

ACTIVITY: Understand different musical styles as presented by a vocal ensemble; enjoy performed, live music in a variety of stylistic modes (contributed by Kirk Dunklee, Director of Music, Plainedge).

TARGET POPULATION: Grades 6, 7

PROCEDURES: Bel Canto Chorus will perform a range of songs including Broadway selections, spirituals, and Bach. Students will engage in a discussion with the choristers and director regarding different musical styles, differences between various voices, technical aspects of creating a good performance (blending, breathing, accuracy, etc.)

ARTS DISCIPLINE: Architecture (design)

ACTIVITY: How to develop and implement architectural plans for a children's playground (contributed by Jeffrey Levine, Architect, White Plains).

TARGET POPULATION: Middle school students

PROCEDURES: Architect explains role of architect in designing buildings and spaces, prepares students for the drawing and construction of playground, supervises with cooperating math teachers each aspect of the program which results in a variety of scale models and the construction of one of the designs. Procedures involve integrating a variety of basic math and thinking skills.

STAFF DEVELOPMENT ACTIVITIES: A SAMPLER

Staff development activities are an essential ingredient in comprehensive arts in education programs. Some of the model sites use staff development time to clarify what is meant by an arts-infused, interdisciplinary curriculum. Others use this time to introduce new theories about creativity, aesthetic education, or the history of art, music, dance, or drama to scores of teachers willing to incorporate such ideas into their lesson planning.

Over the years, the districts have developed series of workshops or seminars which teachers attend after school or during the summer (for per session fees and/or inservice credit).In many cases, the staff development process is closely tied to subsequent curriculum writing. In some cases, the teachers volunteer; in other cases, teachers with particular specialties are invited to participate. Some districts limit participation to the target population of the Title IV C grants; others include all teachers who are interested.

Not all staff development is conducted in the district or by district personnel. In many cases, the activities are cosponsored and led by cultural organizations such as the Lincoln Center Aesthetic Education Institute, the Metropolitan Opera, Historic Hudson Valley, or the Syracuse Institute for Aesthetic Education. In these instances, the district AIE coordinators work along with the outside agencies to assure continuity and follow-up.

The next few pages show some of the formats, sequences of instruction, and resources used to acquaint staff with new ideas, content, and methodology.

DISTRICT SIX
Inservice Course Outline

Date		Spin-Off Activities
Feb. 10	Introduction: History, philosophy, rationale, psychology for integration of arts and academic learning – Cecille Davis and Diane Orr	Related readings
Feb. 17	Visual art and math – Ila Gross, L.E.A.P.	Invent a lesson integrating any art and academic area
Feb.24	Drama for gifted children: How to develop a performance for children based on their own experiences, feelings, and writing 1) the source – Robert Goldberg	Related writings
Mar. 3	2) scene writing – Robert Goldberg	Related writings
Mar. 6	Metropolitan Museum – How to structure and plan a museum visit – Helen Krieger	Develop a gallery worksheet
Mar. 10	Movement for all children including Special Education – experiential workshop – Gail Stern (please wear comfortable clothing)	Invent a lesson integrating movement with any academic area
Mar. 17	Paper making – related to plants (science), poetry (language arts), study of Japan (social studies). Bring onion skins, leaves, herbs, dried lettuce, celery, etc. - Ann Rosenthal	Report on Arts in Education Article or Chapter
Mar. 24	Teaching poetry for all children including bilingual – Janine Vega	Write a poem for your hand-made paper
Mar. 31	Learning to Read Through the Arts – artist demonstration – Debby Hart, Chinese Calligraphy	
Apr. 21	Printmaking for all children (including bilingual) – Pat Velazquez	Hand in unit and lesson plan with a one-page museum, gallery, other field trip worksheet
Apr. 28	Paper Mache – Cecille Davis	
May 5	G.A.M.E. Studio Space, 314 West 54th Street (bet. 8th and 9th Aves.), 765-5904	
May 12	Davis	Teach lesson integrating arts into the curriculum
May 19	Presentations and interchange of units and lessons integrating the arts into curriculum	
May 26	Final Exam	Hand in final kit of materials, lessons and resources developed and acquired

MIDDLE COUNTRY
Steps for Developing an Arts Based Curricular Program

The Arts Basic Curricular Projects is a 5-week program that requires twenty-five 40-minute periods to complete.

These programs consist of five-to-ten separate LEARNING UNITS, depending upon the nature of the subject matter and the particular ART or ARTS involved.

These first sets of programs are based on existing 4th-5th grade curricula.

STEP 1. **Select a Subject Area** (Example: Language Arts, Science)

Prescribe a specific *focus* to your program. Delimit your concern to a single component of the subject, to which ARTS can make a significant contribution. (Example: Science, Environmental Awareness)

STEP 2. **Consider your subject Curriculum carefully.** Select 5-10 *concepts* from this curriculum that deal with your specific focus.

Involve your team in this selection. A concept is a learnable idea, skill, or attitude. (Example: Social Studies Focus-Colonial Settlements) Concepts: Early settlers came from many European countries. Religious freedom, economic opportunity, escape from political oppression, and lure of adventure as reasons for migration. Etc. . . . . .

Selecting concepts is a crucial step. Analyze each concept selected for *sub-concepts*. Write down *objectives* for students.

STEP 3. **Now consider the Art** . . . theater games, improvisations, poetry, creative writing, creative movement, visual art, music . . . . . with reference to each of the chosen concepts . . . . . Can this art, and some of the experiential techniques which the artists employ, provide sensory experience, motivational energy, and unique approach toward learning of concept?

Make up a chart with three columns as follows:

Science: Environmental Awareness (focus)

Concept • *Sub-concepts*	*Arts experiences as sensory inputs*	*Artist as resource*
Land and Water relationships • There is a bottom to all that water • Water runs down a land slope • Water washes clay from land leaving rocks, etc.	• Building sand sculptures on the beach . . watching the tides carry it away • Creating on the beach, or in the yard using tap water . . . • Identifying and photographing or sketching places that show land and water in different contexts.	• Sculptor • Photographer

STEP 4. Now that you have your concepts/sub-concepts, some idea of kinds of activities you want to evolve, and kinds of artists' resources you need, you are ready to sit down with the ARTIST.

In consultation with the artist, rough out your LEARNING UNITSin the following format:

STEP 5. ART-BASED CURRICULAR PROGRAM: Subject Area: Focus UNIT 1

I. Concept. (One concept to a LEARNING UNIT.)

II. Sub-concept, or Unit Objectives. There can be more than one sub-concept or objectives dealt with in a UNIT.

III. Arts experience . . activity that is experiential and involves creating, performing, participating in an art form, . . . by an artist in the first phase.

IV. Detail the entire procedure; that is, spell out what the artist, the teacher, and the students would be doing during this activity period.

V. Specify: How would you gauge that the students are LEARNING and the UNIT is a success?

STEP 6. Work out these rough UNIT ideas with children in a regular class setting.

Remember we only have about 10 weeks of school left to the year. You need at least five weeks to try your ideas out.

HOMER
Creativity Workshop

In May of 1981, a creativity workshop was held for faculty members to acquaint them with their own creative styles and with the value of testing students with regard to their abilities for creative thinking. The workshop consisted of several components designed to familiarize the inservice participants with several concepts, ideas, and assumptions concerning creativity. Activities included:

1) Teacher creativity self-evaluation

2) Hands-on activities to expose teachers to the ideas behind Paul Torrance's tests for creative thinking. Activities such as picture construction and picture completion were used as a springboard into assessment of flexibility, elaboration, originality, and fluency. These activities led to questions and definitions on such issues as creativity, cognition, and divergent and convergent thinking.

3) Participants addressed questions such as "What is creativity?," "What are cognitive styles?," and "Are there tests to measure creativity?" to help teachers better comprehend the use of creativity testing in the Homer School District.

4) Participants discussed characteristics of the highly creative person as defined by Charles E.Schafter in his book, *Developing Creativity in Children*.

5) Joan Brunswick's "Ten Commandments to Creative Thinking" (*Journal of Creative Behavior*, Vol.5,1971) was discussed.

6) "Is it Possible to be a Creative Teacher?" by Paula Barber and Carol Holden and "The Ghost of Creativity" by Robin Alexander were discussed. Both articles examine and define creativity from the viewpoint of research on the subject.

The creativity workshop served to put participants at ease regarding their own sense of creativity and that of their students. It attempted primarily to link creativity and the arts through an understanding of the terminology and concepts in both areas.

HOMER
Arts-in-Education Course

Participant Evaluation Form

Session: _____ Date: _____

Rating Scale: 1 to 5

"poor" "excellent"

1 2 3 4 5

"to no degree" to a very high degree"

NA: Not applicable

Please rate (evaluate) your experience in this inservice course by circling the appropriate number (using the rating scale above).

1.	Overall value of training.	1	2	3	4	5	
2.	The quality of the information provided by:						
	a. the instructor verbally	1	2	3	4	5	NA
	b. the Inservice Training Manual	1	2	3	4	5	NA
	c. the handouts	1	2	3	4	5	NA
	d. the activities	1	2	3	4	5	NA
	e. the guest speakers	1	2	3	4	5	NA
3.	The quality of the workshops provided by:						
	a. The Johnson Museum	1	2	3	4	5	NA
	b. The 1980 House Museum	1	2	3	4	5	NA
	c. The Buggett House Museum	1	2	3	4	5	NA
	d. The Cortland County Historical Society	1	2	3	4	5	NA
4.	To what degree do you feel you are now prepared to implement the course in your classroom with respect to:						
	a. your familiarity with new instructional strategies	1	2	3	4	5	NA
	b. your familiarity with new instructional resources	1	2	3	4	5	NA
	c. your ability to deliver strategies, utilize resources effectively	1	2	3	4	5	NA
	d. your confidence with the use of the arts	1	2	3	4	5	NA
	e. your understanding of the value of the arts	1	2	3	4	5	NA

In general:

1. How could the course be improved?

2. What did you find valuable?

HOMER
In-Service Program

Topics

- Introduction to concept, philosophy, and literature on arts-in-educaiton.
- Rewiew of relevant projects: e.g., mineola arts project, reading improvement through art (rita), game, cemrel, and other.
- Drama and theatre in education: improvisation, theatre games, and mime.
- Sound-in-the-classroom: making musical instruments, writing songs.
- Creative movement, language arts and social studies (2 sessions).
- Poetry, creative writing and language arts.
- Folk songs, folk lore and the social studies curriculum.
- Art and mathematics.
- The arts and environmental education.
- Architecture for interdisciplinary classroom programs.
- Encouraging visual thinking in classroom activities.

Development of Art-Based Programs

After completing the series of arts in-service courses, all-day workshops were held for the eight teachers who were selected as curriculum developers. Each developer represented one of the district's elementary schools. At these workshops, steps for developing arts-based programs were discussed and formulated. It was determined that all programs would require a teacher-artist-student collaboration. The process adopted for use in the development of art-based programs is outlined below:

Activity	Example
1. Select a subject area and specific focus	Language arts: creative expression
2. Consider subject area, choose five to ten concepts which deal with program focus	Sensory awareness, communication of feelings, writing poetry to express impressions and feelings
3. Select art forms and art experiences which can enhance learning of selected concepts	Nonverbal communication techniques (mime). Exploring spatial relationships (movement:dancer) poetry writing (poet). Developing descriptive paragraphs (author, storyteller)

4. Plan with artist, identify art activities which will need an artist in the classroom

Artist: creative movement specialist involves students in exploring rhythmic beat in sentence.

Artist: mime or storyteller involves students in role play

5. Develop tentative series of activities as units of your program

Writing poetry, writing using analogies, descriptive writing, developing a character, narrative.

6. Work through your unit ideas with your class alone and with the help of the artist

7. Upon completion of the first run-through, you are ready to write your program

8. Write the program in prescribed format

9. Submit program for formal trial

As ideas for prototype programs were developed, a set of guidelines was used to insure the quality of programs. These guidelines were used to revise and improve each prototype program as it was tried in several classes and critiqued by teachers and artists before its operational form was assumed.

The following outline was used in the curriculum development process:

SUBJECT AREA CONCEPTS

1. Curriculum analysis: Select Concept To Work With

OBJECTIVES

2. List Student Learning Outcomes
   What are you after?

   (Nos.1 & 2 – March 1st)

ARTS/EXPERIENCES

3. Choose Appropriate Artist and Art Experiences

   Specify:

LESSON/ACTIVITY

4. Work Out Tentative Strategies with Artists

   List Materials needed.

   (Nos.3 & 4 – March 15)

5. Try Out With Your Class

STUDENT RESPONSE

   Document-Observers

   (No.5 – March 15-May 15)

6. Write the Package

   (No.6 – June 1)

EVALUATION/HOW

NEW ROCHELLE
Arts and Education Caravan Course

March 12	Orientation and Overview Review of taxonomy of basic intellectual skills (Bloom). Application of taxonomy to arts activities with special emphasis on responding to art exhibits or events.
March 19	Hudson River Museum – American Painting 1968-78. A review of the most significant artists of the last decade. Discussion – Is it Art? Is it Meaningful? How does this work relate to its antecedents in modern and traditional forms?
March 26	Neuberger Museum – Constructivism. What is it? How does this art movement relate to its time in history?
April 25	Katonah Art Gallery – The China Trade, an exhibit of art and artifacts exported from China during the 19th century. How does art reveal historical episodes?
May 2	American Kaleidoscope Theater – The Musical: A Mirror for Our Times. Participants see performance of "Sit Down and Eat Before Our Love Grows Cold."
May 9	Sleepy Hollow Restorations – Sunnyside: Home of Washington Irving. Romanticism in landscape architecture. A walking tour of Sunnyside and tour of the house. High tea, Victorian style. Discussion of research on New York between 1820 and 1850.
May 16	New Rochelle Public Library – A critique of the children's art show, *Our Children, Our Artists*. Review of the previous sessions.
May 23	East Coast Arts Co., Inc.- A "cold" reading of several one-act plays and monologues. Emphasis on the communication of feelings.
May 28	Museum of Modern Art – The Rousseau Exhibit. A guided tour with emphasis on the question "How primitive is Rousseau?"

NEW ROCHELLE
Arts in Education Bibliography

Teachers may find the following books useful as they plan activities that relate the arts to basic skill development. They may wish to consult Bloom's Taxonomy for cross references to thinking skills (to know, to comprehend, to apply, to analyze, to synthesize, and to evaluate).

Laura Chapman. **Discover Art**. Davis Publications, Inc. Worcester, MA: 1985.

Elaine Pear Cohen and Ruth Straus Gainer. **Art: Another Language for Learning**. Citation Press. New York:1976.

Ivan E.Cornia, Charles B.Stubbs, and Nathan B.Winters. **Art Is Elementary: Teaching Visual Thinking Through Art Concepts**. Brigham Young University Press. Provo: 1976.

Eliot W.Eisner, editor. **The Arts, Human Development, and Education**. McCutchan. Berkeley: 1976.

Jane Schmalholz Garritson. **Child Arts: Integrating Curriculum Through the Arts**. Addison-Wesley. Reading, MA: 1979.

Guy Hubbard and Mary J.Rouse. **Art: Choosing and Expressing**. Benefic. Westchester, Illinois: 1977.

Rhoda Kellogg. **Analyzing Children's Art**. Mayfield. Palo Alto.

Jane Remer. **Changing Schools Through the Arts**. McGraw Hill: 1983.

Helaine S.Rosenberg and Christine Prendergast. **Theater for Young People: A Sense of Occasion**. Holt. New York:1983.